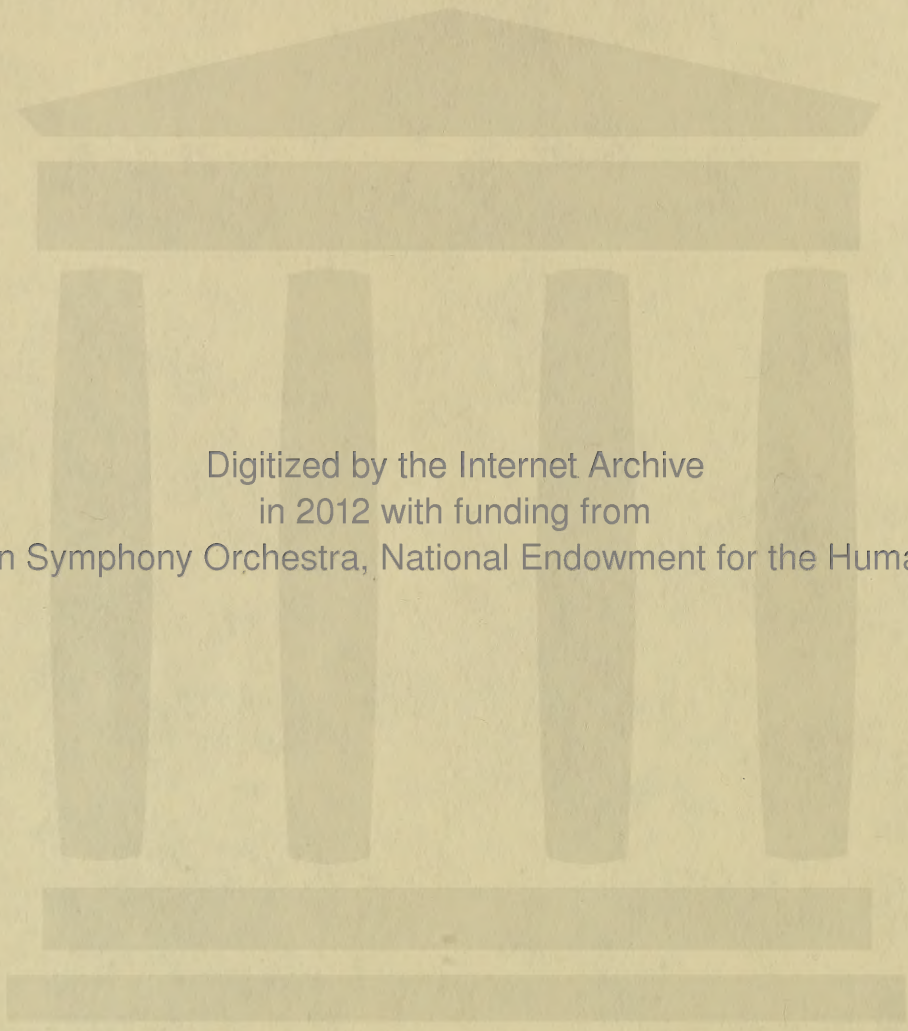
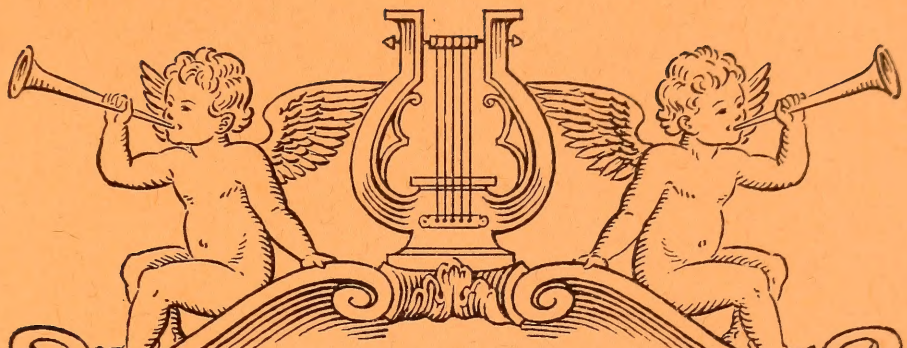


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SEVENTIETH SEASON, 1950–1951

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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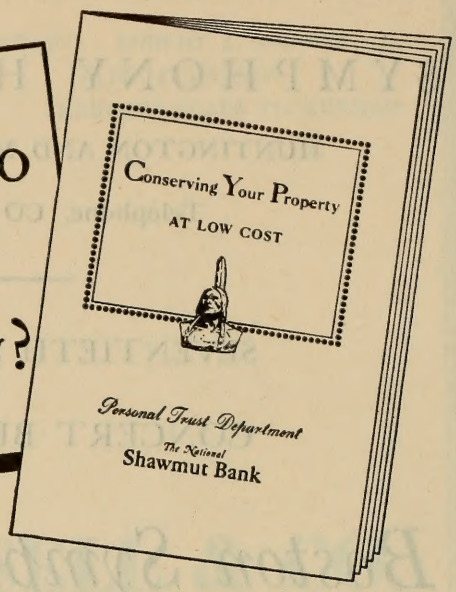
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Exhibitions
Student Rehearsals
The New Book on Symphony Hall
The 70th Anniversary
Good Music on the Air
Recitals and Broadcasts by the New Organ
A Distinguished Orchestra from England

EXHIBITIONS

An exhibition of Italian Baroque paintings, lent by the Boston Museum of Fine Arts, is now on view in the Gallery.

Repeating the successful venture of last season, another exhibition of paintings by subscribers to these concerts, Friends of the Boston Symphony Orchestra, and members of the Orchestra, will be shown in the Gallery beginning October 27. Those who wish to submit their paintings should apply at the Box Office for information.

• •

STUDENT REHEARSALS

An initial and basic intention of Mr. Higginson in founding the Boston Symphony Orchestra was to make it available to students of music or students interested in music. It was with this purpose that he opened the last rehearsal on Friday afternoon of each week to all who paid a coin at the door, and it was with this purpose that the concert series in Harvard's Sanders Theatre was begun in the Orchestra's second year.

With changing conditions students no longer have this opportunity. The Friday afternoon "rehearsals" have long since become subscription concerts, except for a limited number of "rush" seats. The concerts in Cambridge are fully subscribed by permanent residents, including the University faculty. In Cambridge and Boston there are many students who cannot obtain tickets in a solidly subscribed season.

To remedy this situation the final rehearsals during five weeks through the season will be opened to students from colleges, conservatories and orchestras in Greater Boston. The rehearsals will be held on Thursday evenings (the dates to be announced). The seats will be unreserved and the tickets distributed at a nominal price through the schools, the receipts to be devoted to the Orchestra's Pension Fund.

• •

THE NEW BOOK ON SYMPHONY HALL

Symphony Hall, Boston by H. Earle Johnson, a history of the Orchestra's auditorium through fifty years, has just been published by Little, Brown & Company. Mr. Johnson reviews the celebrities and events at Symphony Hall as the barometer of five decades. An appendix of useful reference is a complete list of works performed by the Boston Symphony Orchestra from October 19, 1881, to January 1, 1950, with initial dates and subsequent seasons of performance.

• •

THE 70TH ANNIVERSARY

In appropriate observance of the 70th season of the Boston Symphony Orchestra, Charles Munch has invited its two living conductors from past years — Serge Koussevitzky and Pierre Monteux — to return and conduct as guests. Dr. Koussevitzky, returning from Tel-Aviv, will conduct the Friday and Saturday concerts of November 24–25 and December 1–2, the Tuesday evening concert of November 21 and the Sunday afternoon concert of December 3, followed by concerts in Newark, New York, Brooklyn and Washington. Pierre Monteux, who since his memorable five years as conductor here (1919–1924) has raised the San Francisco Orchestra to an organization of high musical distinction, will conduct the symphony concerts of January 26–27 and the Sunday afternoon concert of January 28.

• •

GOOD MUSIC ON THE AIR

A very general desire among the musically-minded for good music on the radio is now being answered. The Boston Symphony Orchestra in rehearsal will continue to be heard on WBZ. The Orchestra actually at work in Symphony Hall upon the program of the week will thus be heard on many stations of the National Broadcasting

Company network. These rehearsal broadcasts remain unique in the radio world.

Two Frequency Modulation stations are now devoting their programs principally to serious music on records. WHXR (96.9 kilocycles), a station of 5,000 watts, gives such programs daily from five to eleven. A citizens' committee has been formed to assure for the listeners a high standard in the music selected and the products advertised; also freedom from intrusive interruption by the commercials. Station WBUR (9.9 kilocycles), a non-commercial station maintained by Boston University, presents good music daily from 9 A.M. to 10 P.M.

• •

RECITALS AND BROADCASTS BY THE NEW ORGAN

The new Aeolian-Skinner organ in Symphony Hall, with E. Power Biggs as organist, is to be heard in three recitals on November 6, November 20 and December 4. The organ is also being used by the same artist for his Sunday morning broadcasts on the Columbia Broadcasting network (WEEI, 9:15–9:45 A.M.). These broadcasts are scheduled to originate in Symphony Hall for seven weeks (beginning last Sunday). The program for October 8 will consist of Hindemith's Second Organ Sonata and three Chorale Preludes on Welsh hymn tunes by Vaughan Williams.

• •

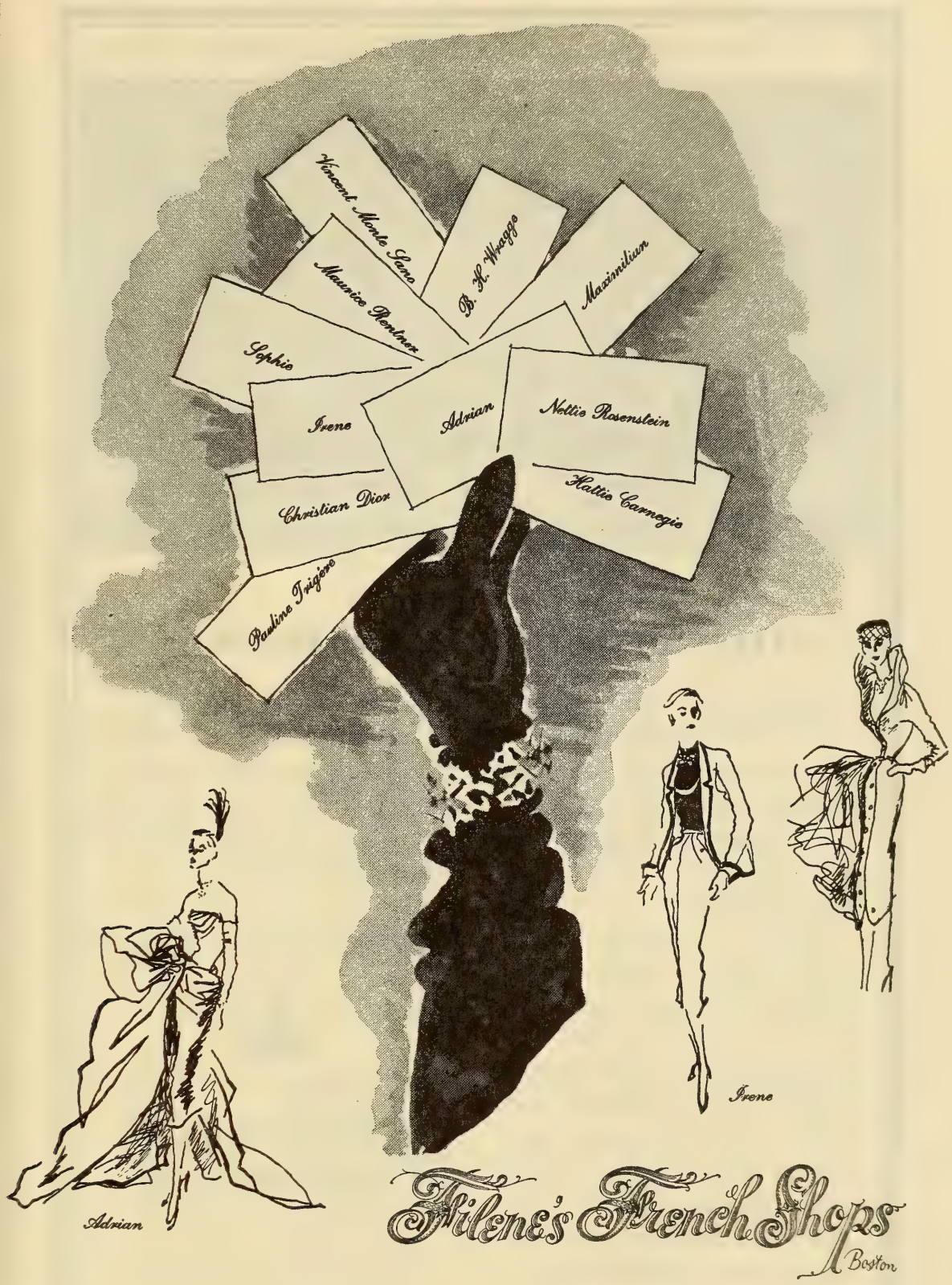
A DISTINGUISHED ORCHESTRA FROM ENGLAND

The Boston Symphony Orchestra welcomes the Royal Philharmonic Orchestra which, under Sir Thomas Beecham, will make its first visit to this continent and will perform in Symphony Hall on Sunday afternoon, October 22. Sir Thomas has visited Boston in the past to lecture and to appear as guest conductor with the Boston Symphony Orchestra in the season 1927–28.

UNUSED TICKETS

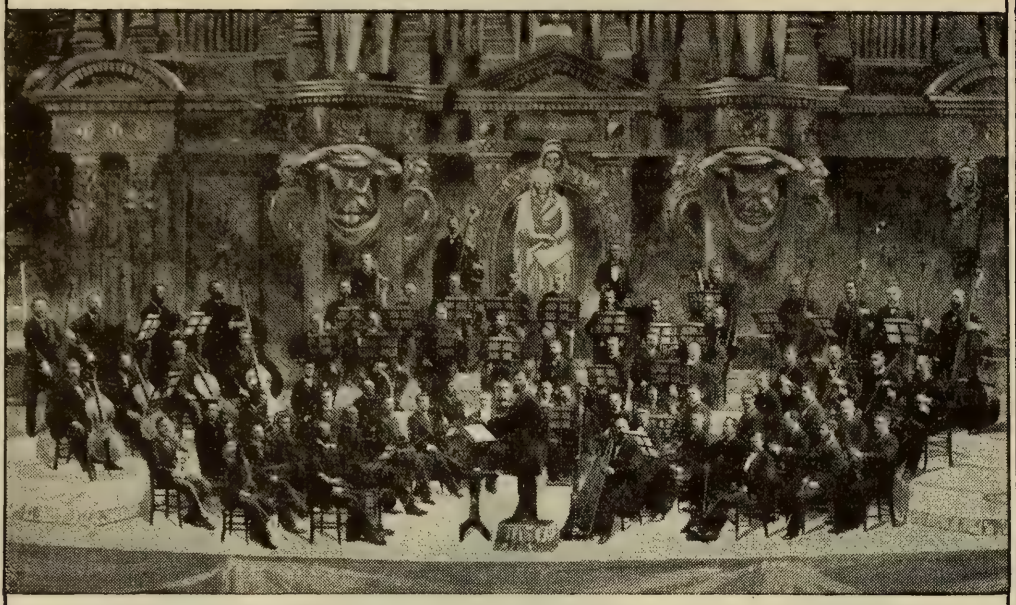
In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

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Beethoven.....Overture to "Fidelio," *Op.* 72*b*

Beethoven.....Symphony No. 1, in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto vivace

INTERMISSION

Beethoven.....Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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OVERTURE TO "FIDELIO," *Op. 72*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The last performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was on April 16–17, 1920. It was performed at a Tuesday Evening concert, January 27, 1948.

The Overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *"Leonore No. 2."* Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called *"Leonore No. 3."* When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully de-

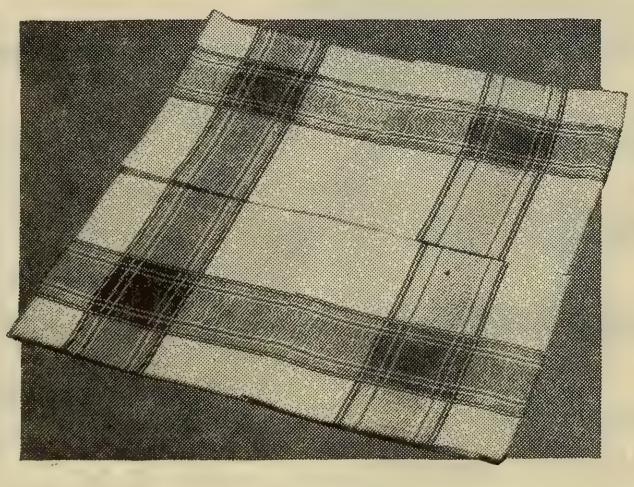


veloped overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance.

"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.



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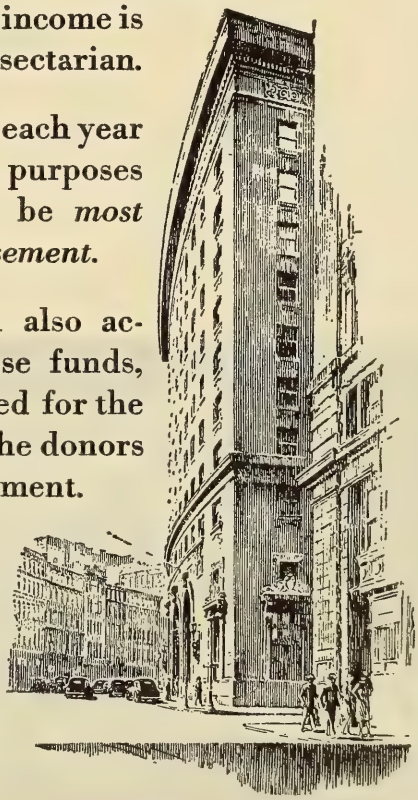
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showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not.



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SYMPHONY NO. 1 in C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the Finale were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had its first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

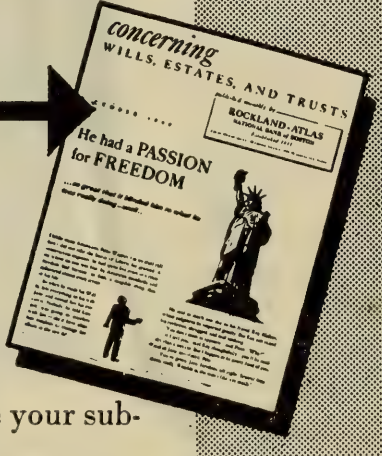
The most recent performance at the Boston Symphony Orchestra concerts was on April 29, 1949.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The score is dedicated to Baron van Swieten.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he pre-

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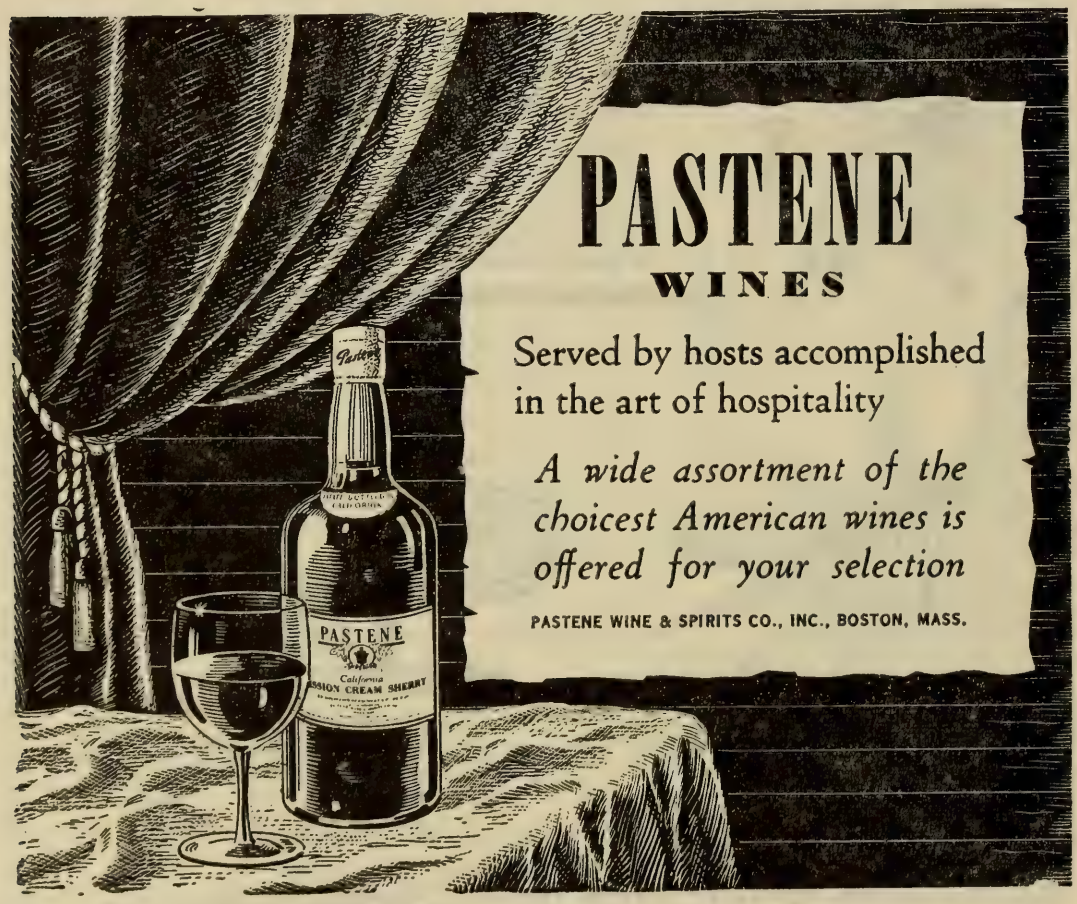


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sented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

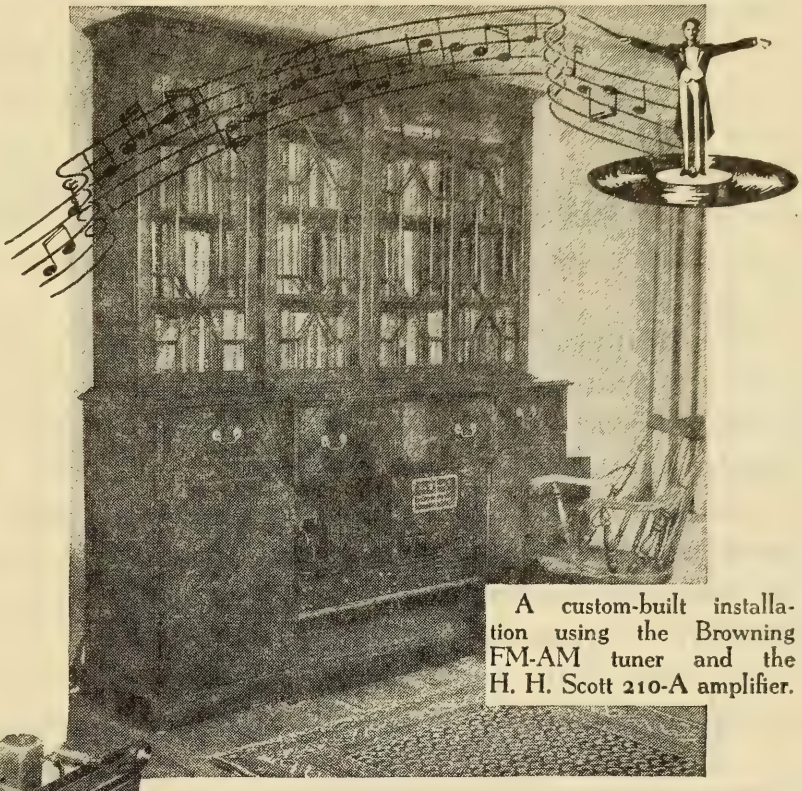
The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.



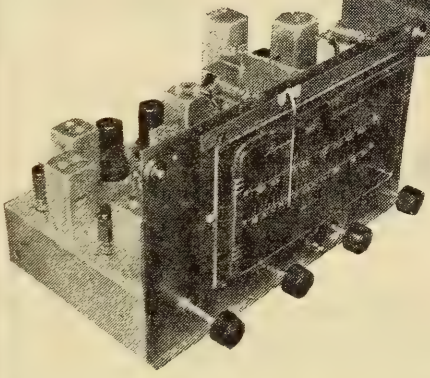
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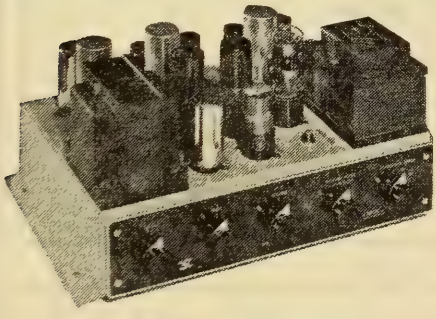
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The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace.* Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale,* in which the first violins reveal the ascending scale of the theme bit by

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bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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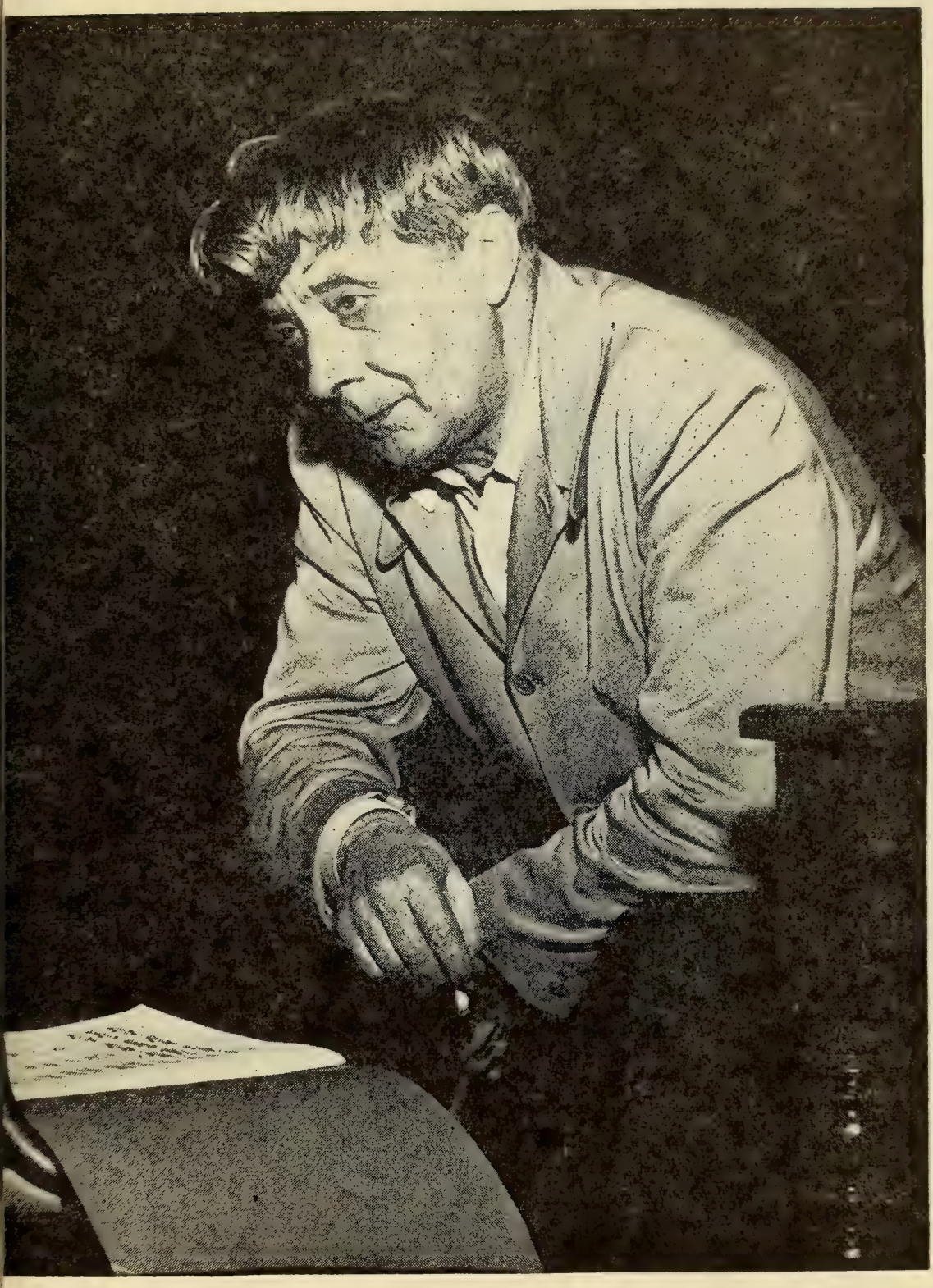
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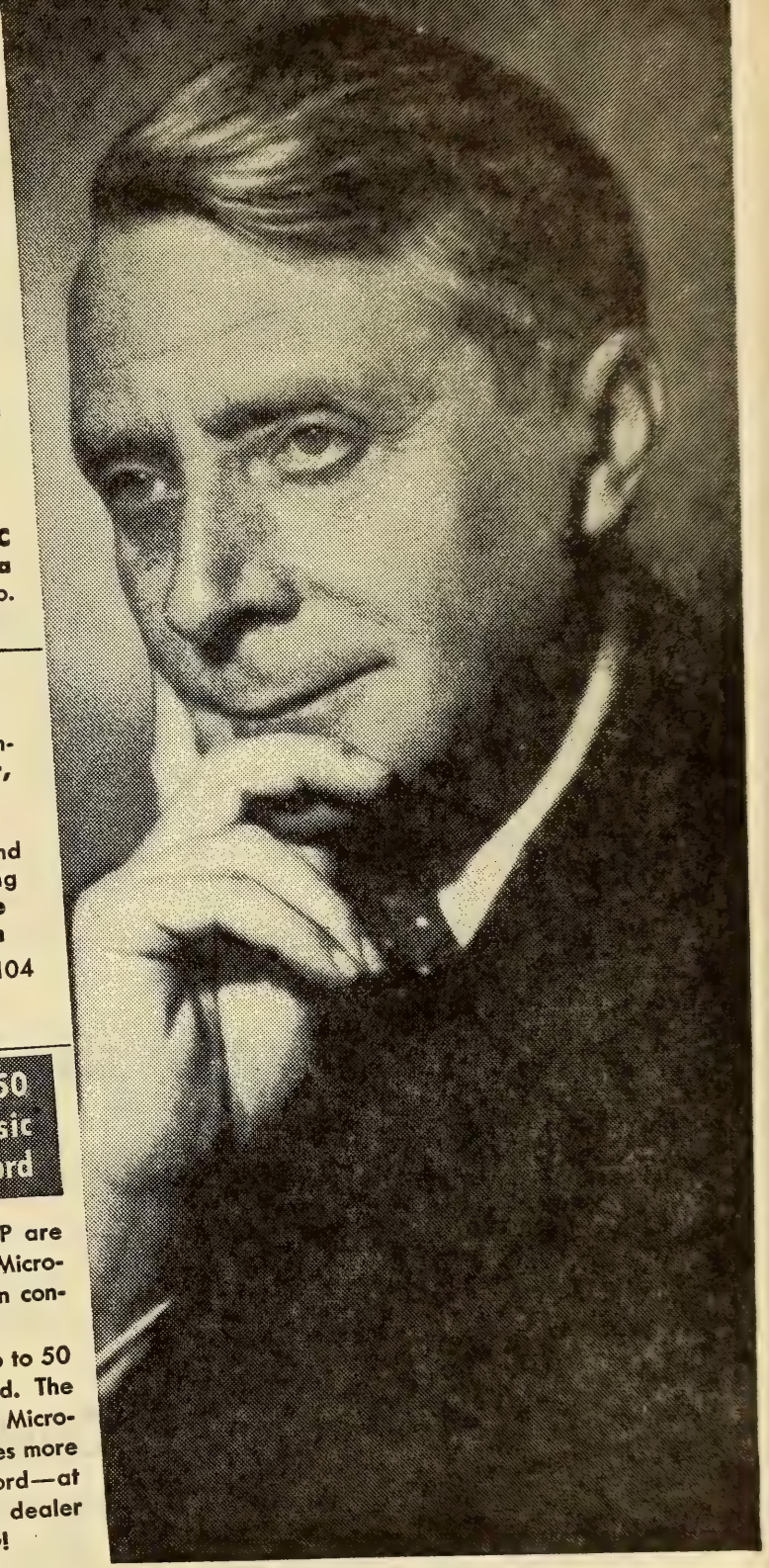
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larger public exists; the receptive public exists; the medium for bringing the two together regularly does not exist. Even as things are, the Boston Symphony Orchestra gives more concerts in more forms for more people than any other. Its primacy continues. This is the language of plain fact. And we who have eaten at the common table of that overearthly banquet know that it is worth all it costs, since in the final accounting such fare can not be paid for at all.

Editorial in the *Boston Globe*, October 6, 1950.

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

The most recent performance in this series was March 28, 1947.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote."

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Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxica-



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tion of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a

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jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization,* as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"*

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollection of Beethoven.")

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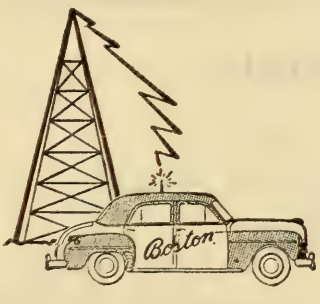
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taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret

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tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour.*

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica:* "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica:* "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte —* 804 *in August — del Sigr. Louis van Beethoven — Sinfonia* 3, *Op.* 55." The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man,

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and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

~

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its

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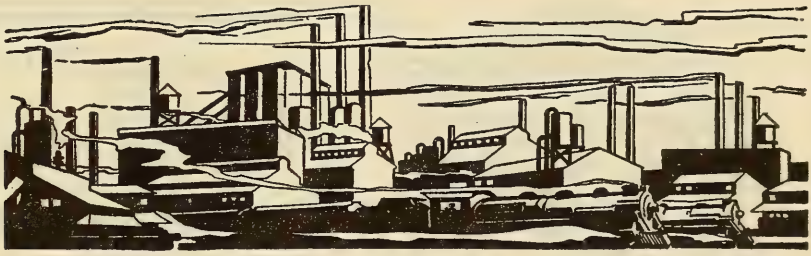


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quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lack-



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ing the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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"second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to become lost in utter confusion."* He finally condemned the

*Instead of the word "work" he might have substituted "critic."

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score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

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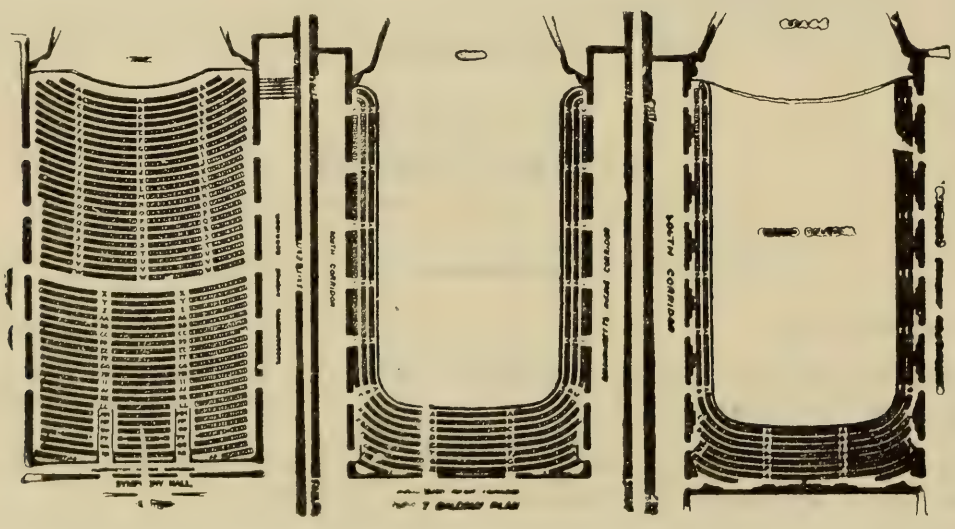
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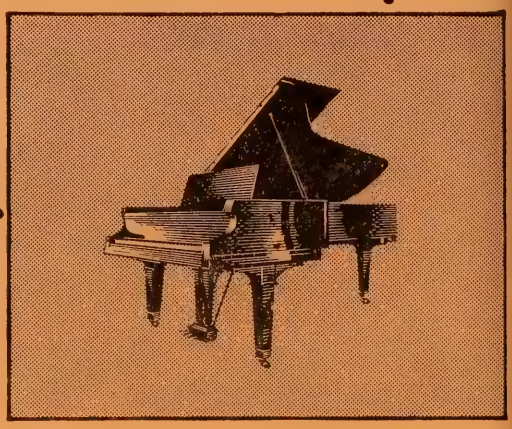
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with historical and descriptive notes by

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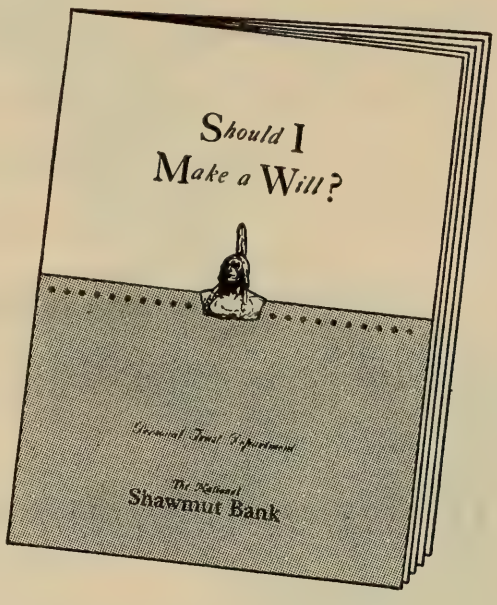
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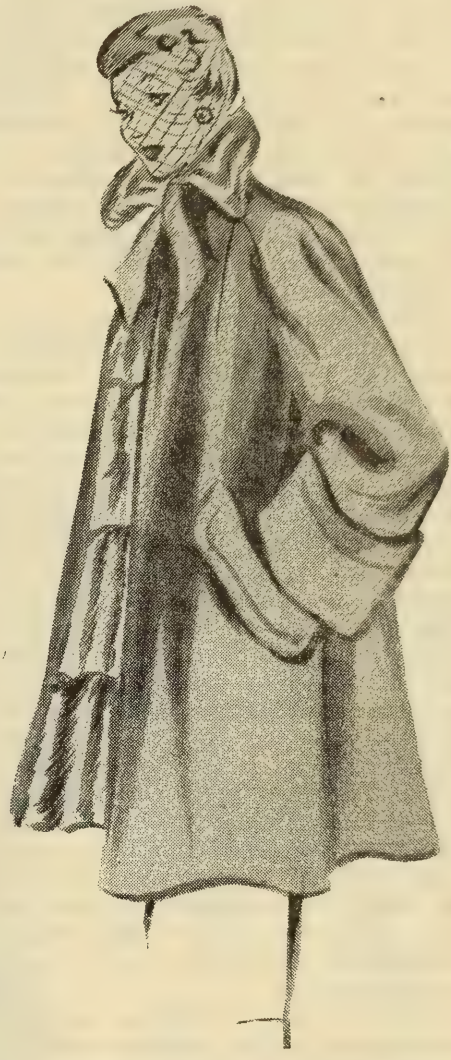
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matic effects, often on a heroic scale. The great master of this kind of painting was Caravaggio, whose influence swept over Europe. Good examples among the paintings on exhibition are the Furini, *Magdalen,* and Salvator Rosa. *Landscape with Herdsmen.*

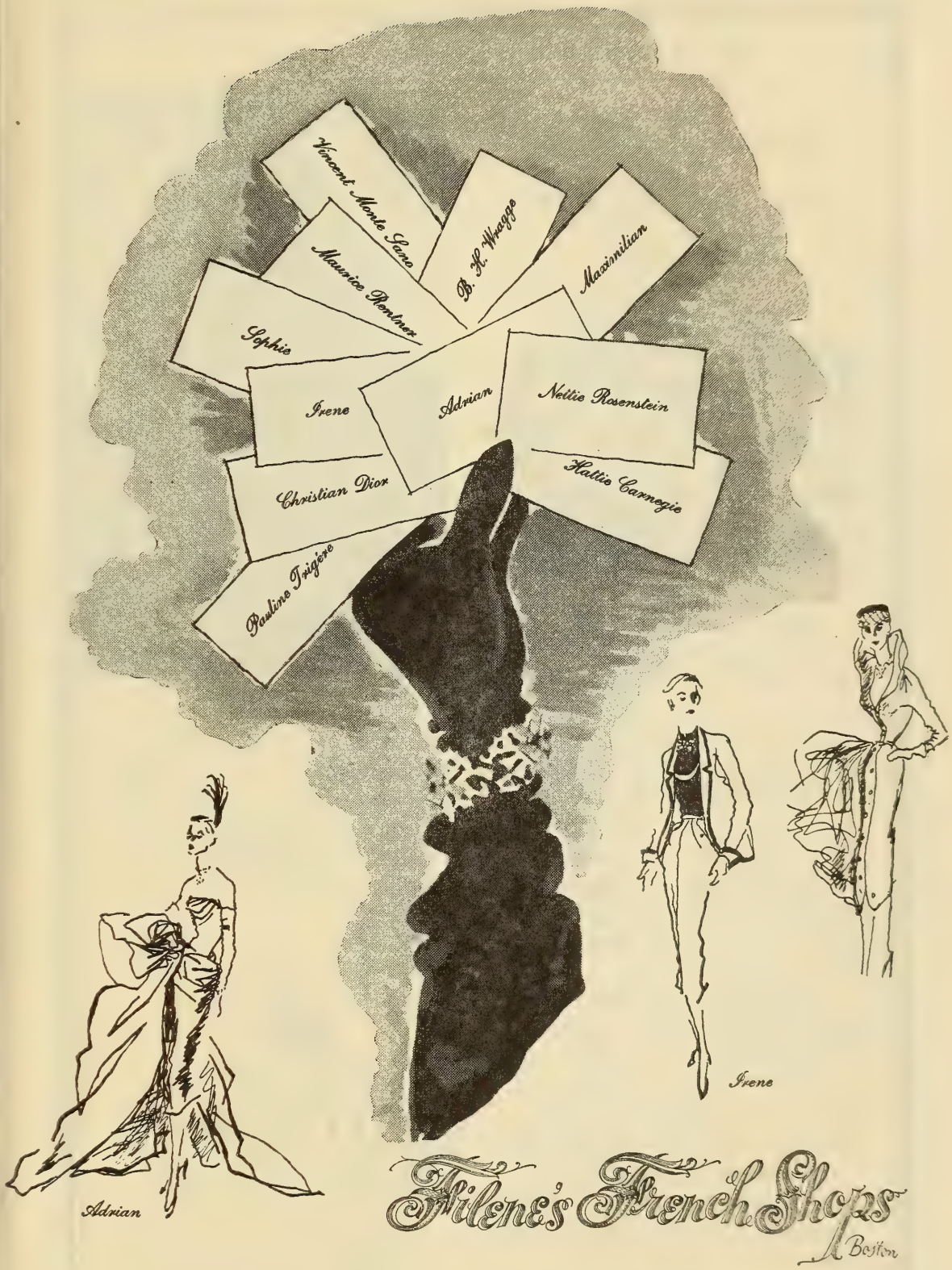
The influence of the Roman Catholic Church was of great importance in giving scope to such painting. The great orders of the Church, and especially the Society of Jesus, demanded a religious art which would emphasize and dramatise the dogmas and history of the Church; and so Baroque painting is indissolubly linked with the Roman Catholic revival.

But cutting across these general characteristics of Baroque painting, and mingling with them, were influences from earlier days. So it comes about that in the paintings of the seventeenth-century Bolognese School, such as Albani, *Europa and the Bull,* and Guido Reni, *Apollo in his Chariot,* the influence of Raphael persists in the idealization of types and forms. With the coming of the eighteenth century, also, Baroque emphasis on drama and unrelenting naturalism, was modified in the direction of greater elegance and less emotional stress, until the Baroque merges into the Rococo. Such transitional painting is exemplified by Magnasco, *Soldiers Playing Cards;* Locatelli, *Landscape with Figures;* the North Italian, *Young Artist at Work,* and the two panels of Roman ruins by Pannini. In these, the naturalism is less severe, and decorative rather than expressive elements in the design are beginning to be emphasized.

The notable revival of interest in Baroque art which we are seeing today is an interesting example of tides in taste. In the seventeenth, eighteenth and early nineteenth centuries, though the great masters of the sixteenth century maintained their sway, the Baroque painters shared the field with them. With the revival of interest in the primitives, fostered by writers such as Ruskin and Charles Eliot Norton, the later masters were neglected for a hundred years or so, and were banished to attics and storerooms. Boston collectors of a hundred and more years ago, however, understood, enjoyed and acquired Baroque paintings; and largely through the generosity of their successors has come the wealth of the Museum of Fine Arts in this particular phase of art.

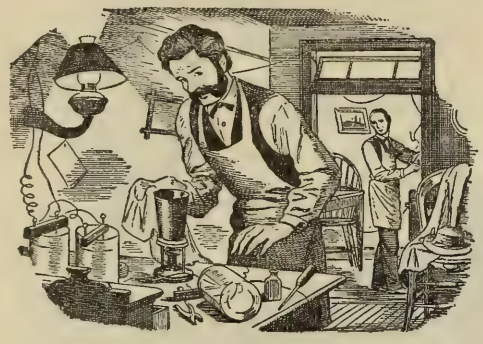
W. G. Constable.

1. *The Entombment,* by Lucio Massari, Bolognese School, 1569–1633. (32½ x 23 inches.)
2. *Apollo in his Chariot,* by Guido Reni, Bolognese School, 1575–1642. (46¾ x 69¼ inches.)
3. *Europa and the Bull,* by Francesco Albani, Bolognese-Roman School, 1578–1660. (29 x 40 inches.)
4. *Repose in Egypt,* by Domenichino (Domenico Zampieri), Bolognese School, 1581–1641. (37¾ x 52¾ inches.)
5. *Virgin and Child with Saints,* by Pietro da Cortona, Bolognese School, 1596–1669. (28¾ x 24 inches.)
6. *The Magdalen,* by Francesco Furini, Florentine School, 1604–1649. (39½ x 32 inches.)
7. *Landscape with Herdsmen,* by Salvator Rosa, Roman School, 1615–1673. (67½ x 89 inches.) Anonymous loan.
8. *The Wood Gatherers,* by Monsù Bernardo, Roman School, 1624–1687. (37¾ x 52½ inches.)
9. *The Vegetable Seller,* by Monsù Bernardo, Roman School, 1624–1687. (37¾ x 52½ inches.)
10. *Still Life with Musical Instruments,* by Bartolommeo Bettera, Bergamese School, 1624–1687. (38 x 52¼ inches.)
11. *Christ and the Woman of Samaria,* by Carlo Maratti, Roman School, 1625–1713. (53 x 38¾ inches.) Lent by the Boston Athenæum.
12. *Landscape with Figures on a Road,* by Pandolfo Reschi, Roman School, 1643–1699. (46¾ x 67 inches.)
13. *Young Artist at Work by Lamplight,* North Italian School, 17th century. (27 x 47¾ inches.)
14. *Soldiers Playing Cards,* by Alessandro Magnasco, Florentine School, 1677–1749. (46½ x 37 inches.)
15. *Capriccio: Roman Ruins with Bas Relief,* by Giovanni Paolo Pannini, Roman School, 1691–1765. (48¾ x 36½ inches) (oval).
16. *Capriccio: Roman Ruins with a Statue of Heracles,* by Giovanni Paolo Pannini, Roman School, 1691–1765. (48¾ x 36½ inches) (oval).
17. *Landscape with Figures,* by Andrea Locatelli, Roman School, 1695–1741. (37¼ x 55½ inches.)



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SATURDAY EVENING, OCTOBER 14, *at* 8:30 *o'clock*

HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

HONEGGER.....Prelude, Fugue, and Postlude
(*First performance in Boston*)

MARTINU.....Piano Concerto No. 3

I. [Allegro]
II. Andante poco moderato
III. Moderato
(*First performance in Boston*)

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

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SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty*

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Ouverture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear *"La Paix"* for the largo, and *"La Réjouissance"* for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27).

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

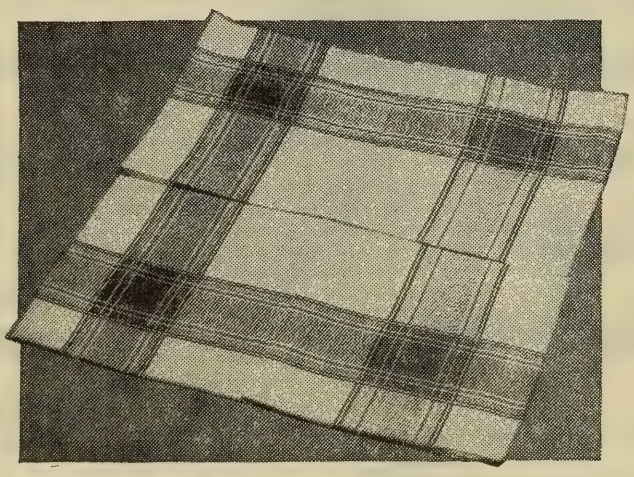


Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called *"La Paix,"* he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors *"Des Anglois"* from the facility with which the English gave credit to them in all treaties, though they had broken so many.' "

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal



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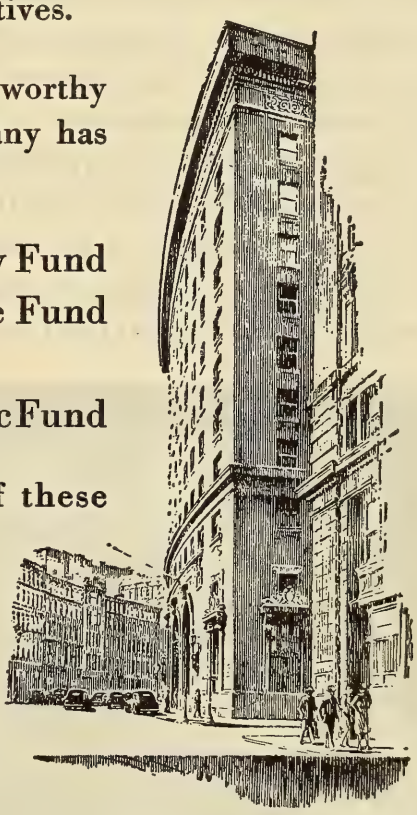
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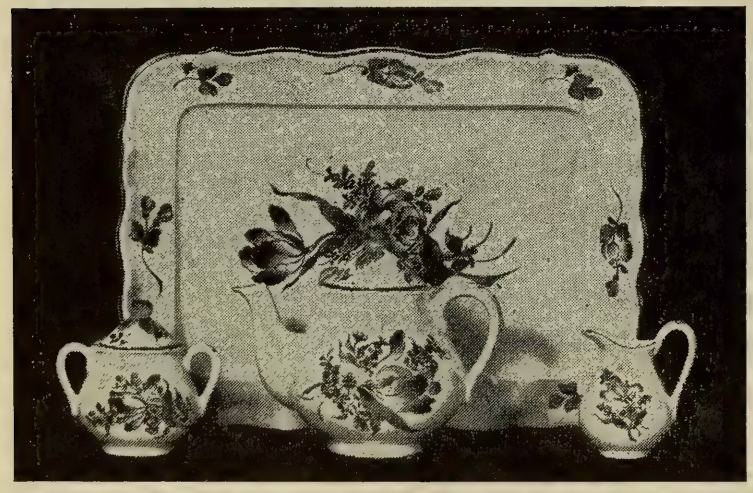
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Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The admission fee (according to the *Gentlemen's Magazine*) was nine shillings



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and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine,* "occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

"The King, the Duke, and Princess Emily saw it from the Library, with their courts; the Prince and Princess [of Wales], with their children, from Lady Middlesex's; no place being provided for them, nor any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the

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Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine,* after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

The illumination then began, Handel's successive movements presumably accompanying certain high points of the program, but Mr. Walpole was unimpressed:

"The rockets, and whatever was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of colored fires and shapes: the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing and then, what contributed to the awkardness of the whole, was the right pavilion catching fire and being burnt down in the middle of the show."

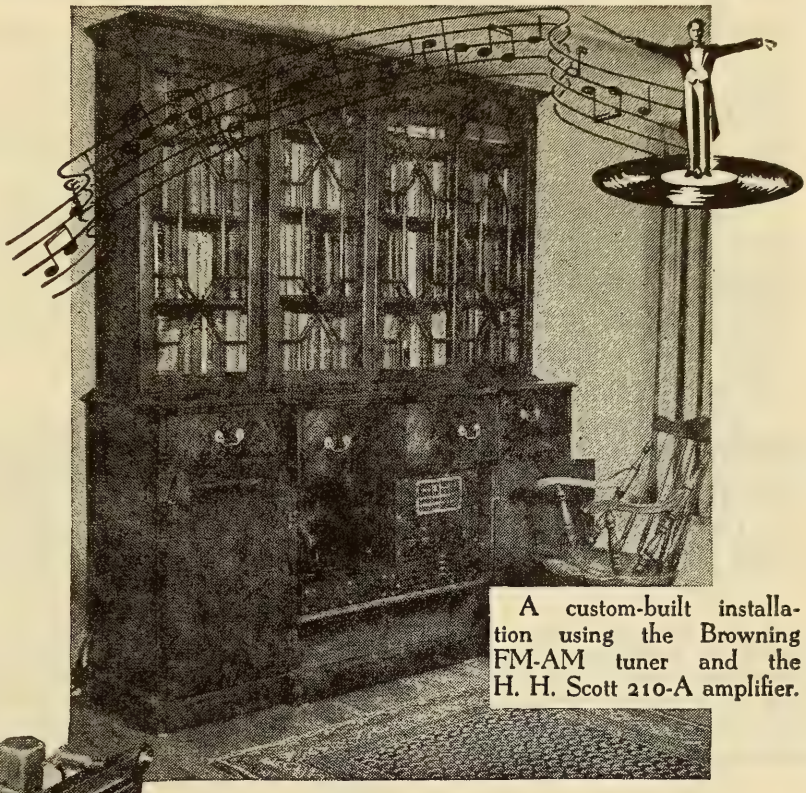
* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.



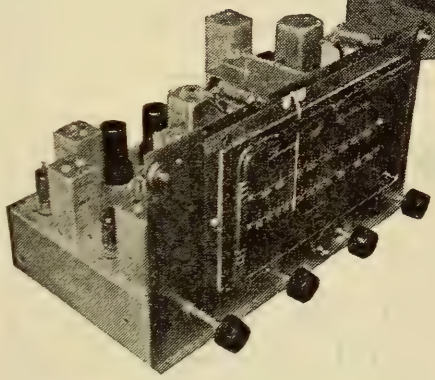
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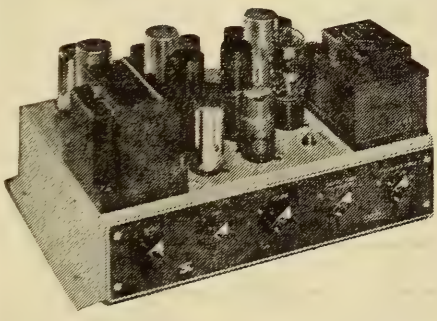
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Newman Flower in his life of Handel conjures up the scene with more graphic vividness, if with less authority than Mr. Walpole:

"The music ceased. The crowd, splayed like a black carpet in the flare of the lights, roared . . . a rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

"But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame clambered up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

"Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the heat grew terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating."*

* Horace Walpole summed up the affair: "Very little mischief was done, and but two persons killed: at Paris, there were forty killed and near three hundred wounded, by a dispute between the French and Italians in the management, who, quarreling for precedence in lighting the fires, both lighted at once and blew up the whole. Our mob was extremely tranquil, and very unlike those I remember in my father's time, when it was a measure in the opposition to work up everything to mischief, the Excise and the French Players, the Convention and the Gin Act."

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The Chevalier Servandoni was so frantic at this disastrous miscarriage of six months' planning that he drew his sword upon the Duke Montague, the Master of the Ordnance, was arrested, and not released until the following day.

The only feature of the entire show which had come off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour. This music was repeated in the following month at the insistence of its composer in a program of his own music for the benefit of the newly founded Foundling Hospital. Such was the popular and financial success of this concert that he was shortly appointed a "Governor and Guardian of the Hospital."



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PRELUDE, FUGUE, POSTLUDE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

Published in 1948, this suite (in three continuous parts) was first performed in that year by the *Orchestre de la Suisse Romande,* Ernest Ansermet conducting. Mr. Ansermet introduced the work to the United States when he conducted the Dallas Symphony Orchestra February 5, 1949.

The following orchestra is required: three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam tam, harp, celesta and strings.

This suite recalls *Amphion,* a *"Mélodrame"* by Paul Valéry, to which Honegger composed music in 1928 for Mme. Ida Rubinstein. *Amphion* was performed by Mme. Rubinstein and her Ballet at the Théâtre National de l'Opéra in Paris, June 23, 1931. The danced part of Amphion was taken by Mme. Rubinstein, the sung part of Apollo by Charles Panzera. The *décor* and costumes were by Alexandre Benois, the choreography by Léonide Massine. M. Cloez conducted.

A COMPARISON of Honegger's instrumental suite with the stage piece twenty years earlier shows that the composer has re-worked the last part to purely instrumental purposes. According to the story of the older work, Amphion, the son of Jupiter and Antiope, receives in a dream a Lyre from Apollo and with it makes music which transforms all about him, even charming inanimate objects. The

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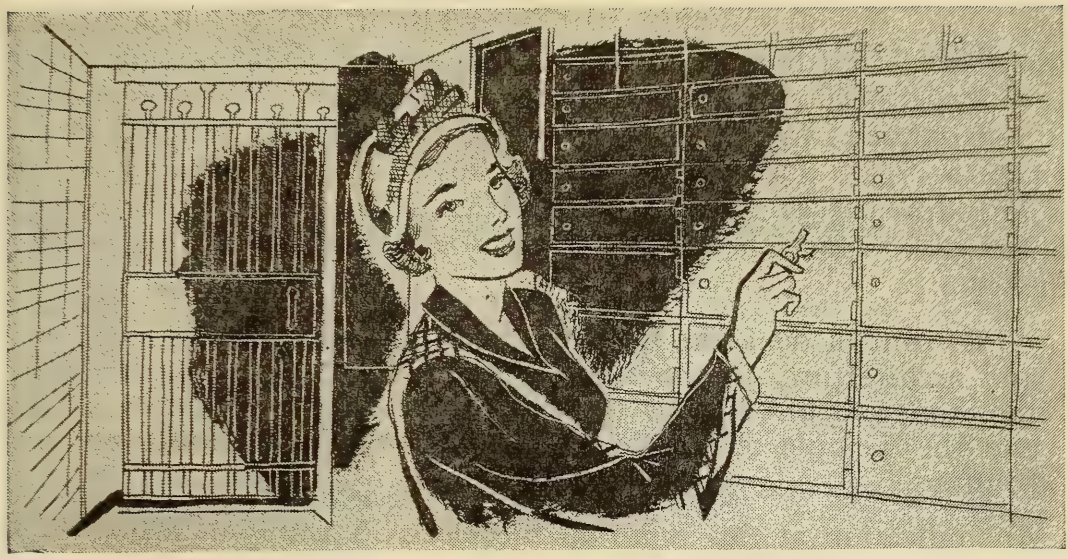


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prelude to the present suite is that portion in which Amphion plays upon his lyre (there also purely instrumental). The prelude begins broadly with chords for the full orchestra. A melodious passage for the saxophone introduces the main body of the movement, an *allegro marcato.* Again the tempo broadens as the fugue, *marcato pesante,* is introduced in the lower range of the orchestra. This fugue in the older work (where the chorus of muses takes part) is thus described in the score:

> "By dint of trial, the hero discovers the scales and invents music and architecture. In the sight of the astonished people he brings the stones to life and by the voice of the Lyre he builds Thebes and the Temple of Apollo where the muses are transformed into columns."

An indication at this point in the score of Amphion reads: "The muses, dressed in gold, form the columns of the Temple which is seen to rise, and sing their hymns."

The fugue ends with a hymn to the Sun in a broad unison and expands into the postlude where, in the original score, "a veiled woman, the image of Love or Death, bars Amphion's way. She takes the Lyre and casts it into the fountain. She leads away Amphion who yields to her power." What is mortal in Amphion may not be allowed to enjoy the work of his creation. The music ends *pianissimo.*

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HONEGGER AND THE FOSSILS

ARTHUR HONEGGER has devoted a book (*"Incantation aux fossiles," Editions d'Ouchy,* 1948) to an attack upon the custom, at concerts in France, of endlessly repeating certain symphonies, concertos, or piano works, and as consistently ignoring contemporary music.

Like the geological fossils, which identify with certain past epochs the particular strata where they are found, the musical "fossils" which Mr. Honegger describes are as certainly to be found in places where festivals of classical music are given as they are certain *not* to be found where new works are performed. In deploring their impermeability to new music this composer writes without any personal rancor or sense of neglect (having less cause for that than any of his confrères), but speaks in behalf of those of his own and a younger generation.

One essay, *"Petite Suite pour les pianistes,"* has singled out the ways of pianists, and taken as an example a young pianist named Charlie Lilamand, who had presented Liszt's E-flat Concerto with three orchestras of Paris, pausing only to give all-Chopin recitals in

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between. Such practices M. Honegger considered as putting prowess in "digital velocity" above music in its proper domain as an art. "It becomes no longer a question of listening to music, but of self-valuation at the expense of music abominably dishonored. Personally, I know of nothing more afflicting, more anti-artistic, more contrary to the art of music than the career of a virtuoso who circulates from town to town, from orchestra to orchestra with his three same concertos; like an exhibitor of trained dogs, like an acrobat showing his turns."

Since the convenient object of Mr. Honegger's polemic happened to be a pupil of Madame Marguerite Long, this lady felt impelled to defend her artistic honor and that of her charge by crossing pens, in all amiability, with his attacker.

Letter from Marguerite Long

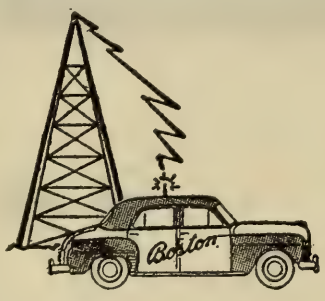
My dear friend,

I have had no expectation of engaging in an epistolatory battle with you. If we are to fight, it would be more appropriate if your weapons were scores, mine chromatic scales! But you are the one who has started writing, and I must answer. However, the battle, if a battle there must be, can be nothing else than friendly.

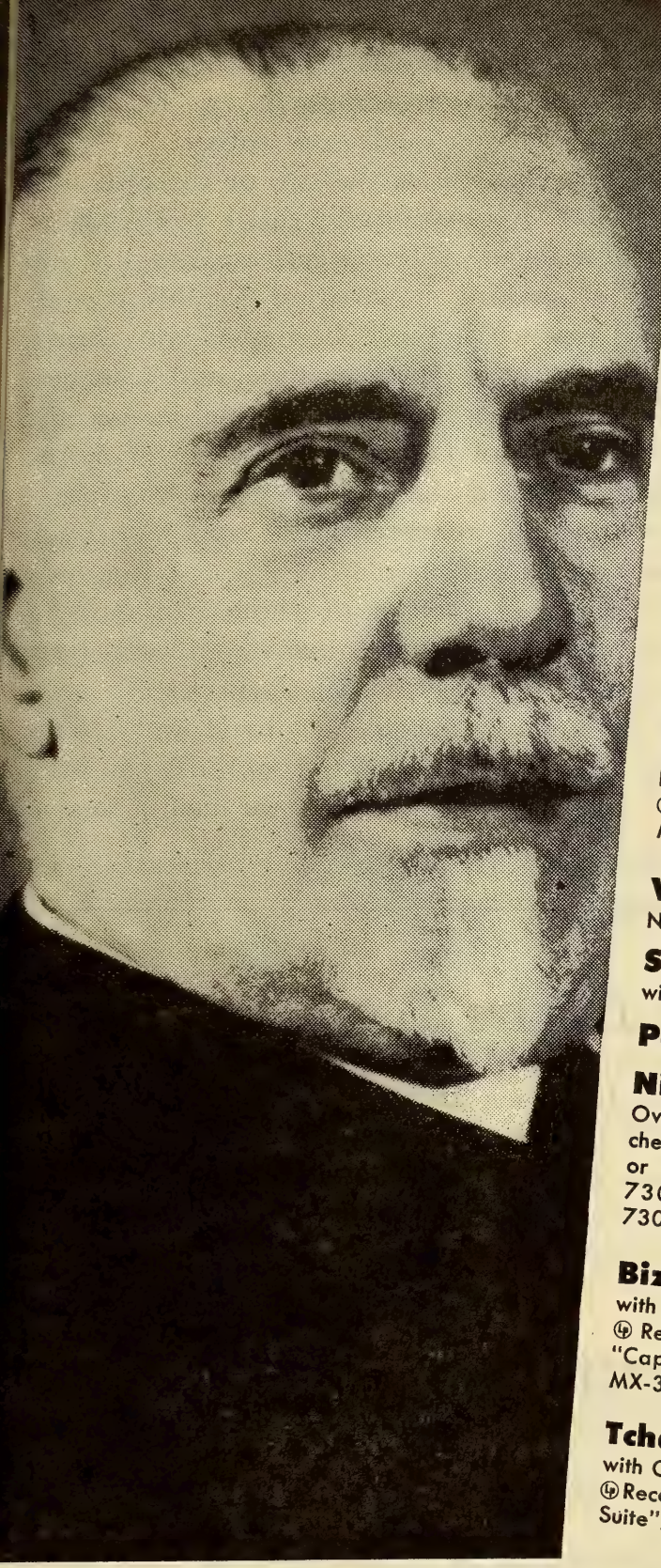
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The other day you devoted an article to recitals, and especially piano recitals. This article interested me because it was my pupil, the young Charlie Lilamand, whom you made your subject.

You consider Charlie Lilamand as one of the two or three highest hopes of the piano. You are right, and first of all I thank you for what you have said about him. But, my dear Honegger, are you not too severe in judging his way of making a program for his recital? "What!" you say, "Chopin, always Chopin!" Perhaps I am wrong, but I have been playing Chopin for a very long time, and I am not tired of him, nor does the public seem to be. Should he become apologetic about playing the works of the undisputed master of the piano? The one whom Debussy called the greatest genius!

You know how I am attracted by modern music, and how I am devoted to it, all the proofs I have given of this. I speak not only of Fauré, Debussy, Ravel, to the interpretation of whom I am devoted with a never-failing joy. But besides these how many composers have I not played and interpreted? How many first performances!

And there is the school, too, which Jacques Thibaud and I have established to bring young virtuosos (pianists and violinists) in association with contemporary musicians; each month we have a session of modern music.

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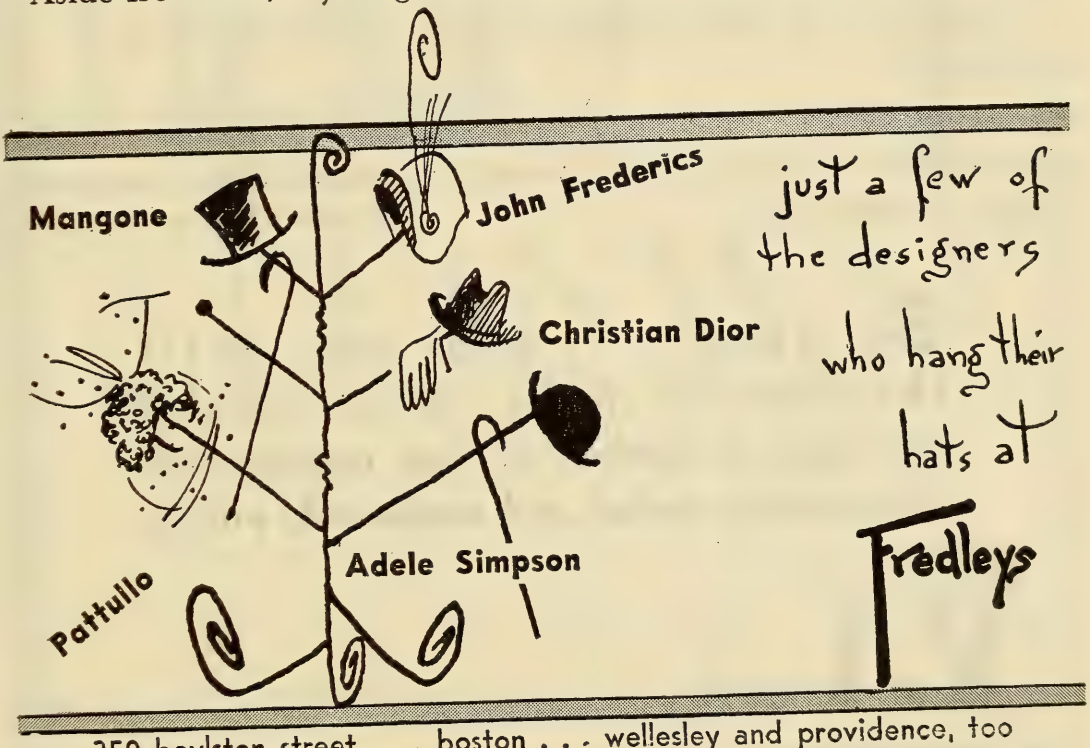
But when it is a matter of a recital — especially a first recital of a young pianist, allow me to point out that another problem presents itself.

What is this problem? A young pianist, aside from his musical personality, must attest his solid technical qualities. A recital (to make a comparison no doubt banal but more comprehensible to you than another) is something like a competition in sports. The audiences hear the artist in the pages they know, and they judge him in certain passages which they love, and this figures in the cycle of preferences which draws people to music.

It would be an imposition if this young pianist played only "the inevitable Chopin," or "the two eternal concertos of Liszt," but there would be a still greater harm in avoiding them altogether.

I am of your opinion, if it is a matter of acquainting young virtuosos with the music of the day, but I know that they will do this with good results, and will understand and defend it if their instruction is right.

Aside from this, a young artist who has only his work to live upon



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must watch his opportunities. He must fill the hall. This necessity is nothing to be ashamed of. You know very well, dear friend, that the greatest of composers write not only oratorios, but music for the films.

Don't discourage these young virtuosos, then, give them your support rather than devoting two severe "columns" to them on the eve of their recital.

I believe, my dear Honegger, that in all these matters we are of the same purpose: to serve music! I am looking for a conclusion to this letter. It will be very simple, just a question, if you will permit me.

Charlie Lilamand must give another recital in a few months. Will you be kind enough to give me the program you would prefer to have him play, taking account of the legitimate considerations which I have just set forth — that is to say all the responsibilities a master must remember when a remarkable pupil is beginning his career.

In putting the question before you, shall I start a new controversy? No matter; disputes in our epoch are fortunate if they can be held to music, and go no further!

I offer you, my dear Honegger, all my friendship and all my admiration.

MARGUERITE LONG.

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Madame,

You have honored me by writing about a little article on piano recitals in general and that of Ch. Lilamand in particular. I confess that I am fearful at the thought of answering in my turn, and discussing piano matters with so undisputed a master of the subject. What gives me some encouragement is the friendly tone of your letter, and the sense that we are at one on the fundamental question.

Everyone knows what part you have had in making known modern French music, and did you not create and bring public attention upon a new work by a little-known composer — the *Rapsodie Portugaise* of Halffter? Should not that in itself close the debate?

Nevertheless, I should like to clear myself of something you seemed to find in my article which appeared on the eve of Lilamand's concert — a dire intention to harm him. It is not so. I have not concealed my genuine admiration for this virtuoso and the date of its publication was accidental. As proof of this, my present response is to appear on the day when Mme. Bernadotte Alexandre-Georges will give another Chopin recital in the Salle Chopin. Is it not the very

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Yet, in spite of all these efforts, the pile of ashes left by fire grows *higher* every year. More losses this year than last. More next year, perhaps than this.

Why? Could it be for the want of more care . . . more personal care from the individual who has a home, or life or job to lose?

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frequency of these Chopin Festivals that makes it difficult to have weekly articles that do not coincide with them?

As for Chopin, I share entirely your admiration for his genius, but it is just that admiration which moves me to defend him against the too impetuous zeal of so many pianists in his behalf. If I may be allowed a comparison, I visualize a pure virgin exposed to the assault of a barbarian horde, ready to manifest at all costs the ardor of a passion unleashed. I am sure that, like me, you cannot help shuddering to think of the affliction of the "adored one." I venture to say that this is a case of dexterity — a monomania which is the antithesis of love.

According to the mail which comes in, many listeners are really tired of all this. . . . [Mr. Honegger here lists a number of recent performances of Chopin and the hackneyed Beethoven sonatas]. Would not a continuation of this at last force the musical public to cry "help," look for a fresh breath in pages of Fauré, Debussy, Ravel? Is there not also the danger that the audience, saturated, would not return to the concert hall?

"A recital is a sort of competitive sport" as you wisely remark, and it is in that regard that I should like to speak of "performance, finger velocity apart from music." A considerable part of the public is indeed

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content with this side of it. They represent routine, laziness, and ignorance, because they are not capable of judging the value of a performance except through music long familiar to them.

This section of the public is not involved in the reputation and future of a young artist, for its opinion will only trail along after those who are keen and understanding musicians.

You ask me to draw up a program for the next recital of Ch. Lilamand. Here is one among a hundred:

1 — A suite by J. S. Bach (not a Bach-Liszt or a Bach-Busoni transcription) to evaluate his cantabile style and his touch.

2 — A sonata of L. van Beethoven other than the *Appassionata,* the Aurora [Op. 53 ("Waldstein")] or the "Moonlight" (there are 29 more for the most part unknown to the public).

3 — A group of works by Debussy (the *Études* perhaps, which are almost never played), or by Fauré, Ravel, Schmitt or numerous others.

4 — Some modern pages, for example Poulenc, well written for the instrument and a good test of technique.

Excuse, Madame, the length of this reply, which fails to exhaust the question; and trust the deep admiration of your faithfully devoted

A. H.



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Completed in New York in 1948, this concerto was first performed by the Dallas Symphony Orchestra under the direction of Walter Hendl, November 20, 1949. The soloist was Rudolf Firkusny, to whom the score is dedicated.

The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tam-tam, snare drum, bass drum, cymbals, triangle and strings.

THE manuscript score reveals that the composer completed the first movement December 31, 1947, the second movement February 15, 1948, and the finale March 10, 1948. Mr. Martinu has written on the last page "J. Masaryk's death," which occurred March 9.

As in his previous music, Martinu has shown no interest in producing music for a virtuoso's display of his technical ability. The piano part is closely integrated with the orchestral texture and is seldom used as a leading or answering voice. The part is mostly in the middle register, largely devoted to filling out the harmonic scheme with repeated figures. There are brief cadenzas in the first two movements and a long one before the end, but in each case the composer has simply written, Bach-like, shifting harmonies through a spinning of repeated figures.

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RUDOLF FIRKUSNY was born in Napajedla, Czecho-Slovakia, February 11, 1912. He entered the State Conservatory in Brno (Brünn), eventually studying piano with Vilam Kurz and Artur Schnabel, composition with Leo Janacek and Joseph Suk. He made his first public appearance at the age of ten with the Philharmonic Orchestra in Prague. His career as pianist first brought him to the United States for a concert tour in 1938. But when his country was occupied in that year he was in Prague, about to depart for a tour of France. He succeeded in keeping his engagements and in December, 1940, was able to return to the United States. In addition to appearances in this country he made a tour of South America in 1943 and of Central America in 1944. He appeared with the Boston Symphony Orchestra, November 2–3, 1945, in the first performances of Menotti's Piano Concerto in F major. On April 18, 1947, he performed the Concerto No. 1 by Brahms; on December 31, 1948, he partook in the first performance of Hanson's Concerto in G major.

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ENTR'ACTE

MUSICAL INSTITUTIONS OF NATION FACE PERILS UNLESS NEW SUPPORT IS FOUND

By Howard Taubman

(*New York Times,* October 1, 1950)

Faced by a probable deficit of more than $300,000 for the coming season, the Metropolitan Opera has appealed to its subscribers for a voluntary contribution of 20 per cent of the cost of their tickets. This step was taken because of the fear that if the price of subscriptions were increased by 20 per cent, there would be a drop in subscribers. And the truth is that the price of subscriptions is high enough; it should not go higher.

The appeal for voluntary contributions has brought a favorable first reaction, the Metropolitan says. Assuming that it continues to be favorable and assuming that a substantial sum is raised, what then? The chances are it will not be enough to meet the deficit in full. What happens next year and the year after? Further appeals for voluntary donations?

Consider the New York Philharmonic-Symphony Orchestra. It is expected that its deficit for the 1950–51 season will be more than $150,000. Where this money will come from, the board has not said, and probably it does not know. If the orchestra's broadcasts had a commercial sponsor, the organization might scrape by. Since there is no such sponsor this year, a big deficit is inevitable.

Neither the Metropolitan nor the Philharmonic is wasting its means by riotous living. The musicians employed by each are not paid fabulous salaries. In many cases they receive the union minimums, and in these days of inflation, these sums represent just a modest living. That is, they would represent a modest living if the musicians had year-round employment. But opera companies and symphony orchestras function little more than half the year, and the total annual salary of a musician on the minimum scale comes to less than what a highly skilled worker in industry earns.

Salaries cannot be cut. Prices of tickets cannot be raised because sales would be reduced. The dilemma is obvious. A major musical organization is a deficit operation. The Metropolitan and the Philharmonic are in the same case as other musical groups throughout this country and all the countries of the world. Generally they end their seasons in the red. When a budget is balanced in any one season, it is the rare exception.

What is the cure? The support of rich men and women, who helped to maintain most of our important musical groups in gen-

erations gone by, seems to be a thing of the past. With taxes as they are today, not many individuals can or care to put up hundreds of thousands of dollars each season to keep a musical organization going.

Industrial backing is a possibility. In some cities big corporations contribute regularly to orchestra maintenance funds. Occasionally they act as radio sponsors, and this helps, too. But it is not likely that big business could do more without violent protests from indignant stockholders.

There are a few richly endowed foundations which make grants to music, but the sums donated from such sources are small compared with the assistance that goes annually to such things as science and education. It would be wonderful to have our musical organizations comfortably endowed, but they happen not to be.

We come inevitably to that most controversial of all remedies — Government support. A suggestion for Government subsidies immediately brings warnings of political domination and totalitarianism. It also evokes the enraged cry that taxpayers who do not care about music should not be burdened with its cost; let those who want music support it, the argument goes, or let it collapse.

This discussion, let it be understood, is not propaganda for Gov-

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ernment subsidies. It is meant to be an examination of facts. The facts are that in all Continental countries, democratic or otherwise, there is a long tradition of support for their operas and orchestras, from central, county and municipal governments. In recent years, even Great Britain has begun to give Government support to the arts.

Large sums have been appropriated to the British Arts Council, which helps out the opera, the ballet, some theatres and the visual arts. This assistance has come from Conservative and Labor Governments alike. The programs of some of the British organizations have been criticized on artistic gorunds, but there has been little or no complaint of political domination. It is apparent that men and women of artistic competence and high integrity can be found to execute a policy of Government aid to the arts.

As for this country, it is obvious that subsidies are not foreign to our way of life. They are granted regularly to special groups and industries in the national interest. Shipping and air transport enterprises, farmers, education, hospitals and housing are among the activities and people who receive Government help, and neither our institutions nor our people have been debased.

The trouble in the arts is that they have not been widely accepted as essentials of American living. The conventional notion is that they are pleasant adornments and that they are the happy hunting-

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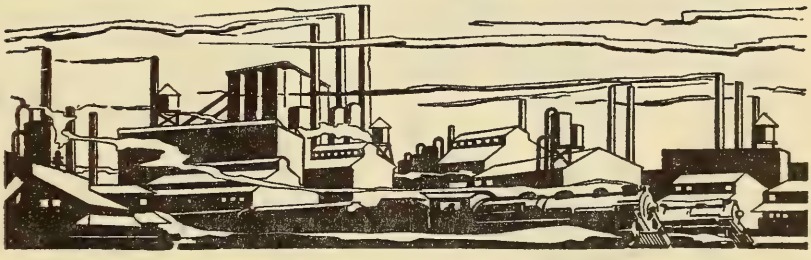
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ground of a limited number of intellectuals. But take them all away, and see how empty life would be for ordinary people. Take just music away from the great mass entertainments like the movies and radio and television — entertainments, by the way, that pay their own way — and see what difficulties they would be in.

Music, like the other arts, is more necessary to everyday living than some people realize, and it would be a tragedy if our established musical organizations were allowed to founder and sink. The danger is real and must be made clear.

Perhaps the first step should be an exhaustive survey, under the auspices of the Federal Government or some foundation, of the nation's resources in the arts. Such a survey would examine the economic health of musical organizations and musicians as well as other artistic groups, and it would set forth a program for action.

If the conclusion of such a survey were that subsidies from Washington and from state and city governments are the only way out for imperiled artistic organizations, then let us have subsidies. Surely, there is no reason to assume that Americans lack the intelligence and character to avoid political domination. After all, the domination of private patrons has, on occasion, been anything but in the best interests of art.



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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The most recent performance in this series was November 23, 1945 (Paul Paray conducting).

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through

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to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of

* D'Indy lists the Symphony as having been begun in 1886.

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an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements ot the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Bee-

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

thoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

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SATURDAY EVENING, October 28, *at* 8:30 *o'clock*

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BACH.....Two Ricercari, from "The Musical Offering"

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I. Allegro
II. Adagio ma non tanto
III. Allegro

HANDEL.....Concerto No. 13, in F major, for Organ and Orchestra

Larghetto; Allegro — Adagio — Larghetto — Allegro

INTERMISSION

BACH.....Brandenburg Concerto No. 2, in F major

I. Allegro moderato
II. Andante
III. Allegro

(*Solo Violin:* Richard Burgin; *Flute:* Georges Laurent; *Oboe:* Ralph Gomberg; *Trumpet:* Roger Voisin)

BACH.....Overture (Suite) No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
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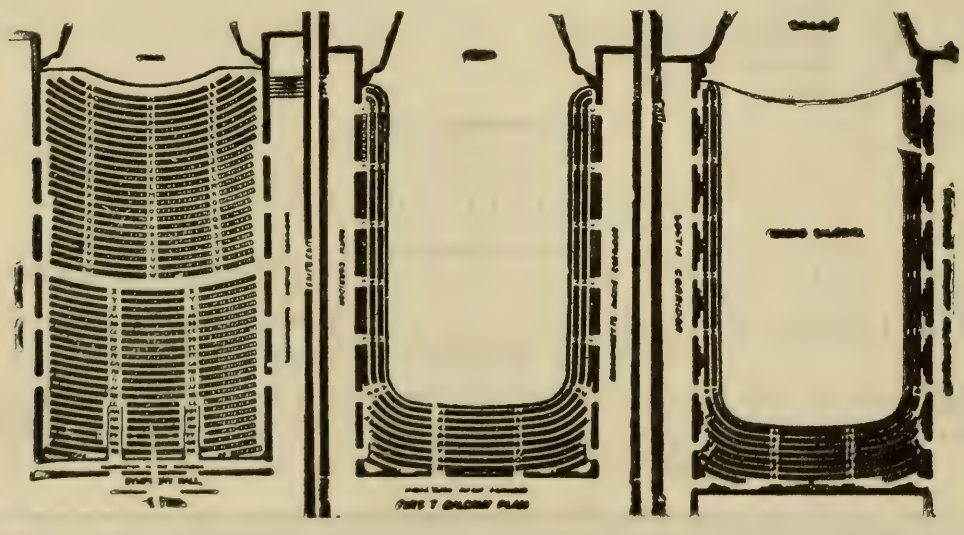
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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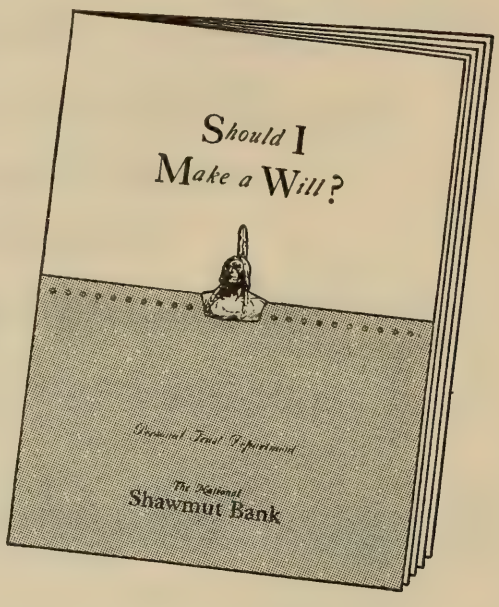
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The following letter from the Chairman of the Friends has been mailed to all Boston Symphony Season Ticketholders.

The Trustees of the Orchestra request every one who attends the concerts to read Mr. Wolcott's letter and the statement which follows:

October 18, 1950

Dear Subscriber:

The response to Mr. Cabot's request for increased revenue was splendid. Now I solicit your membership in the Friends of the Boston Symphony Orchestra for the current season.

All available reserves are exhausted and to pay our way we must raise $170,000. A statement is enclosed-necessarily too short to tell the story, but I trust enough to back up my appeal.

Never has our Orchestra, which is ever-widening its musical contribution to the public, meant more to this community. And yet its financial situation is most serious, requiring not merely normal, but exceptional support.

Please enroll as a Friend and try to make your gift a reflection of the value which you, yourself, place upon the Boston Symphony Orchestra.

Yours sincerely,

Oliver Wolcott,

Chairman, Friends of the
Boston Symphony Orchestra

A convenient form for reply is on page 4.

Your Trustees have had three decades of experience and responsibility. At the beginning of the '20s a group of men chosen by Judge Frederick P. Cabot with Major Higginson's endorsement took over policy making and assumed financial responsibility with the assistance of an interested but very small group of supporters. In the '20s the Orchestra was rebuilt following the aftermath of the ravages of the first world war. There was an increase in both receipts and in expenditures but on the whole this was not too trying a period.

Then came the '30s — remembered for the depression and for the outbreak of the second world war. Notably in the early half of this decade the Orchestra's security was due to the great interest and munificence of the late Mr. and Mrs. Ernest B. Dane. In that period two farseeing members of the Board inaugurated the Friends' organization which is now in its seventeenth season.

The '40s, despite the war, did not on the whole present serious financial problems, thanks to the Friends, to the growing royalties from the sale of Victor records, and to several good contracts from commercial sponsors for Boston Symphony and Boston Pops broadcasts.

In the '40s, however, the cost of the concerts to the public increased, first by 10% and then by 20% Federal admissions tax. The Trustees felt fortunate that in this war period and with these added admission taxes, it proved possible to meet current expenses without raising ticket prices and without being obliged to make an extraordinary appeal to the generosity of the Symphony-going public.

What do the '50s hold for the Boston Symphony? In one direction, and after all, it is the most important of all considerations, the future is bright with high promise. Mr. Munch in his first season has won all of us — the Orchestra, the press, the public. And we are all grateful for his presence and his leadership. The Orchestra also enjoys playing to full houses wherever it goes. These are our greatest assets. The other side of the picture is less easy to describe. The new and growing revenues in the '40s from record royalties were recently

reduced to half within a period of eighteen months, due to conditions in the record trade which are now clearing up. At least we know that our royalties have once more started to grow.

Broadcasting, at least for the time being, has ceased to be substantially remunerative, although we do have a nominal return from the National Broadcasting Company for the half hour rehearsal broadcasts.

Again the Boston Symphony will play to full houses. This has often prompted the suggestion that the cost of tickets be increased substantially. As you know from Mr. Cabot's letter this summer, the Orchestra had hoped to improve its revenue by a considerable amount should the tax be removed. They thought that the same price to the public could have been maintained and that the 20% which had been going to the Government could have been retained by and for the Orchestra. Korea ended the hope of tax relief and consequently the Trustees acted on the one alternative which still seemed to be open to them for substantially increasing revenue for this current season. The Trustees have already expressed their gratitude for the almost complete response from the ticketholders.

Entirely apart from the tax situation the Trustees have always tried to keep the prices of tickets within the reach of a very wide public. To raise ticket prices high enough to pay all the bills would result in preventing many people from attending the concerts at all. The Trustees while studying an increase in the price of tickets intend that there shall always be seats at nominal rates.

Why are increased funds necessary? For a number of years the Trustees have published a summary of income and expenditures. This discloses that since the end of the second world war, expenditures on account of the players in the form of salary increases and pension provisions have gone from $543,000 to $690,000; net costs for our properties — maintenance less outside rentals — have advanced by $40,000, for example, — our City real estate tax in 1945 was $21,000 against $31,000 in 1950.

We have mentioned the drop in royalty revenue, which it is estimated this season will be $50,000 below the high point. The prospective revenue to the Orchestra this year from broadcasting is about one-sixth of what it was at one time.

The net result from the foregoing is that with ticket revenues now established, an additional $170,000 in gifts will be needed to enable the Orchestra to end the present season without a deficit.

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THE QUESTION OF MUNICIPAL HELP FOR OUR SYMPHONIES AND OPERAS

By Virgil Thomson

(From the *New York Herald-Tribune*, October 22, 1950)

Paying the bills of any local symphony orchestra or opera company used to be the privilege of the local philanthropists. That was in the time when incomes were not taxed, even large ones. Nowadays, with very little money available from this source, meeting the annual deficit is a great worry to musical trustees and managements. A capably organized drive may do the trick once in a while, but repeated every year, this method becomes burdensome to operate and decreasingly effective. What our musical institutions all yearn for is money in large lumps. Looking around for possible sources of this, it is ever so easy to imagine help as coming from Federal, state or municipal funds. Curiously enough, a good deal of such help is now being received, and it seems likely that more will be available in the future. A trend in that direction is definitely visible across the country.

Our own Philharmonic and Metropolitan Opera have been disappointed this year in not receiving remission of the Federal amusement tax. They had hoped a ruling could be obtained to the effect that their public occasions, being not offered for profit, were not classifiable as entertainment, were not any kind of luxury but pure education. In that case they could have kept ticket prices at the level that has long included a 20 per cent tax and turned into their own accounts that part of the

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price that now goes to the Federal government.

Thousands of similar institutions in the country would have benefited by such a remission, but so far the revenue office has not allowed it. Our Federal government, in fact, has long been resistant to engaging itself with the educational pattern. It does not hesitate about supplying useful information to farmers of about expounding natural history and even archeology in the national parks, but it will probably be the last of our administrative agencies to assume full involvement with matters of art.

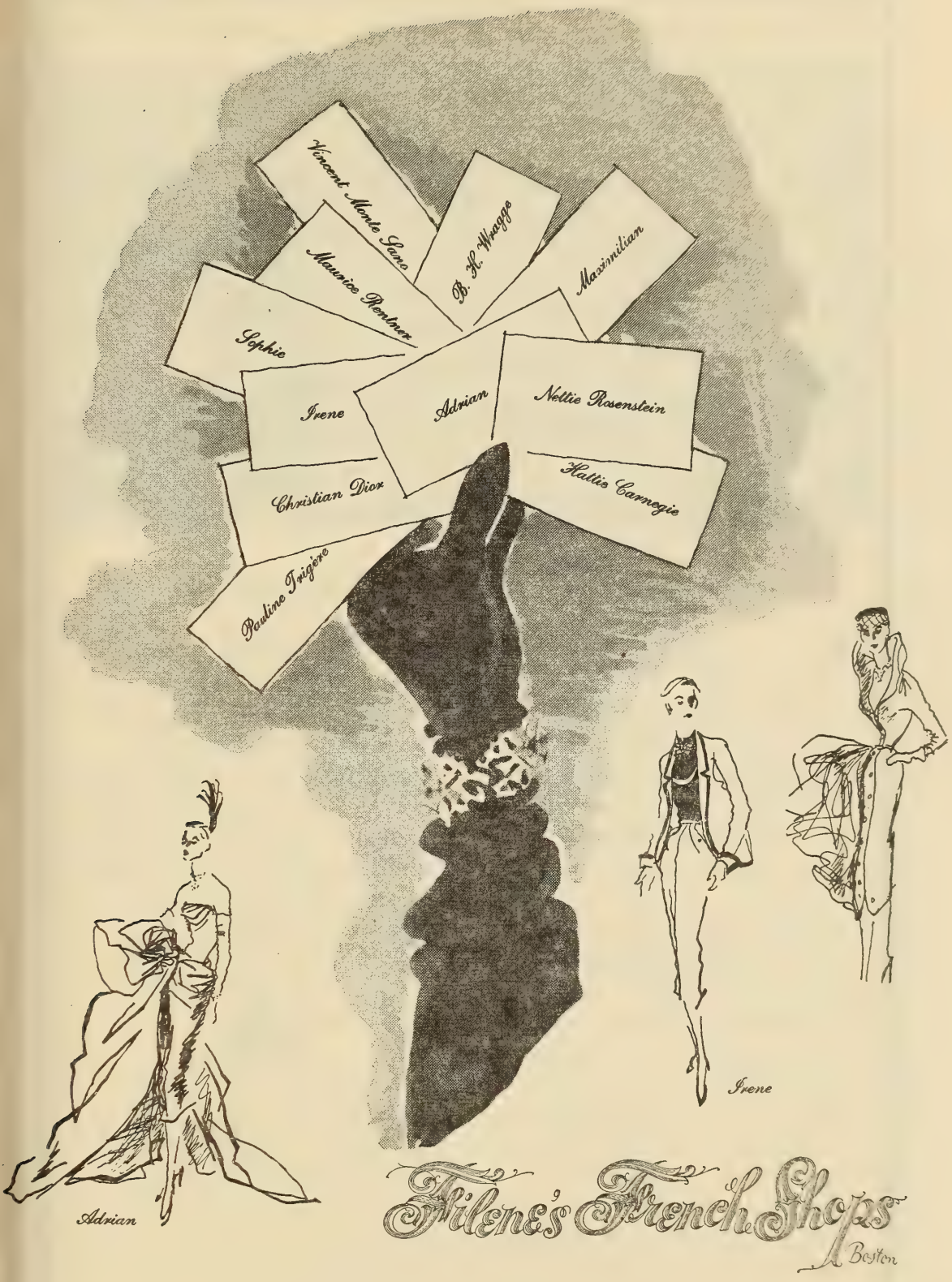
State governments are more amenable in all that regards public instruction, especially when a project can be executed in the existing framework of a state university. No state, however, has yet produced an orchestra or opera company comparable by artistic standards to those now identified with (and named after) our great cities. These resident establishments are essentially *civic*. Making them at the same time *municipal* is a problem of the next decade, and precedents pointing toward success are beginning to accumulate.

A series of documented articles has been appearing in the monthly "Music Journal," entitled "The Community Symphony Orchestra — Its Establishment and Development." The ninth of these, by Helen M. Thompson, deals with city and similar support. The list of municipal governments contributing directly to the support of a symphony orchestra is large; and that contributing indirectly, through the rendering available of halls, printing presses and advertising facilities, is even larger. The largest sum mentioned as an outright contribution is the $90,000 given annually by the city and county of Los Angeles to the orchestra of that city. Louisville, Ky., provides $74,000; Baltimore, $65,000; Indianapolis, $50,000, and San Francisco, $45,000 for the same purpose. Among the other cities that supply more than $10,000 a year in hard cash to the local orchestra (sometimes in return for free concerts and sometimes not) are Buffalo, Cleveland, Denver, Elkhart (Ind.), Houston, New Orleans, Philadelphia and Sioux City.

It is doubtful whether such monies could be obtained in New York just now for either the Philharmonic-Symphony concerts or the Metropolitan Opera, though the latter did receive several years ago relief from state taxation. Even our impecunious City Center operates without help from the taxpayer. It pays rent to the city and all its taxes, asks no favor, survives by the quality of its productions and the unquestioned interest that these offer to a city of high musical sophistication. Nevertheless, with money being harder and harder to come by and prices not going down, our city government, ever aware of New York's huge cultural appetite, might at any moment decide to foster this, as other cities have done.

A move in this direction was actually contemplated by the late Mayor La Guardia when the Metropolitan Opera was in grave trouble some ten or more years ago. Nothing came of the project, partly because the Metropolitan seemed fearful lest some possibly "political" interference might reduce further an already precarious musical efficiency and partly because the mayor found the Metropolitan finances hard to understand. Mutual suspicion in cases like this, though obviously to be expected, is neither inevitable nor of necessity permanent. Other cities have proved that municipal aid involves no political patronage, that it can be administered without injury to artistic standards. And it has been shown, too, that such aid need not be indelicately offered.

The city does need to be assured that the institution is filling a cultural need, also that it is being operated with a reasonable degree of responsibility. The institution needs to know that whatever aid is received is sincerely intended to further a musical purpose and not for anything else. It need involve no laying on of dirty hands, but it must have evidence that the hands already carrying the burden are relatively clean. Sincerely it is to be hoped that New York City can in the coming decades adopt the practice, notoriously successful elsewhere, of helping out its great musical institutions. These are part of New York's glory and an attraction to visitors. They have a right to be considered in the city's cultural budget. The city, however, if help is to be offered, does have a right to see their books.



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FRIDAY AFTERNOON, OCTOBER 27, *at* 2:30 *o'clock*

SATURDAY EVENING, OCTOBER 28, *at* 8:30 *o'clock*

BACH.....Sinfonia (with Organ), Cantata No. 29

(*First performance at these concerts*)

BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings

I. Allegro
II. Adagio ma non tanto
III. Allegro

HANDEL.....Concerto No. 13, in F major, for Organ and Orchestra ("The Cuckoo and the Nightingale")

Larghetto; Allegro — Adagio — Larghetto — Allegro

(*First performance at these concerts*)

INTERMISSION

BACH.....Brandenburg Concerto No. 2, in F major

I. Allegro moderato
II. Andante
III. Allegro

(*Solo Violin:* RICHARD BURGIN; *Flute:* GEORGES LAURENT; *Oboe:* RALPH GOMBERG; *Trumpet:* ROGER VOISIN)

BACH.....Overture (Suite) No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

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SINFONIA FROM CANTATA 29, *"WIR DANKEN DIR, GOTT, WIR DANKEN DIR"*

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

The Sinfonia is scored for three trumpets, two oboes, timpani, violins, violas and continuo, with organ obbligato.

The Cantata was first performed on August 27, 1731, on the occasion of the *Rathswahl,* or Town Council election in Leipzig. The text is from the 75th Psalm.

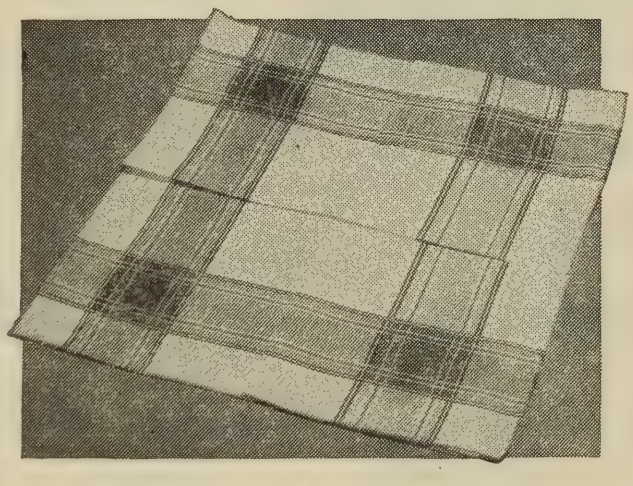
THIS instrumental introduction to the so-called *"Rathswahl"* Cantata is an almost literal transcription (in D major) of the well-known Prelude to the Partita in E major for Violin unaccompanied. Bach has given the rapid solo part to the organ in an otherwise choral work, and supplied a simple orchestral accompaniment.

There can be no doubt of which came first, for the set of six unaccompanied sonatas belongs to the Cöthen period, some ten years before the Cantata which is unmistakably fixed as of 1731.* Since few of Bach's scores were published, or heard outside of the community on

* Later still (probably 1737), Bach scored his favored prelude for clavier, as the opening of a suite in E major (No. 2). He divides the running sixteenths between the two hands with no other accompaniment than a pedal bass in single notes (Bach Gesellschaft, Vol. 42).



the occasion for which they were composed, it is quite natural that the composer should have made more than one use of a good musical idea which he would have expected to be due for oblivion. It is sometimes surprising that a theme apparently conceived for a stringed instrument should be found quite adaptable for the keyboard — or vice versa. One hazards that not one of the Leipzig townsfolk who heard this Cantata had any notion that their Cantor was re-warming a violin theme which he had once written perhaps for nothing more than his own private satisfaction.



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BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6

FOR VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO, VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (two violas and two cellos concertanti, additional cello with bass, and continuo) at the Festival concerts at Tanglewood, in 1947 and 1950, and so recorded. The parts were duplicated by the string sections at these concerts, November 26, 1937, and the concerto will again be heard by a string orchestra in the present performances.

To the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the



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original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The *"viola da braccia"* which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, "Bach's Orchestra," nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the *"viola da gamba."** The *"viola da gamba,"* the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

~

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

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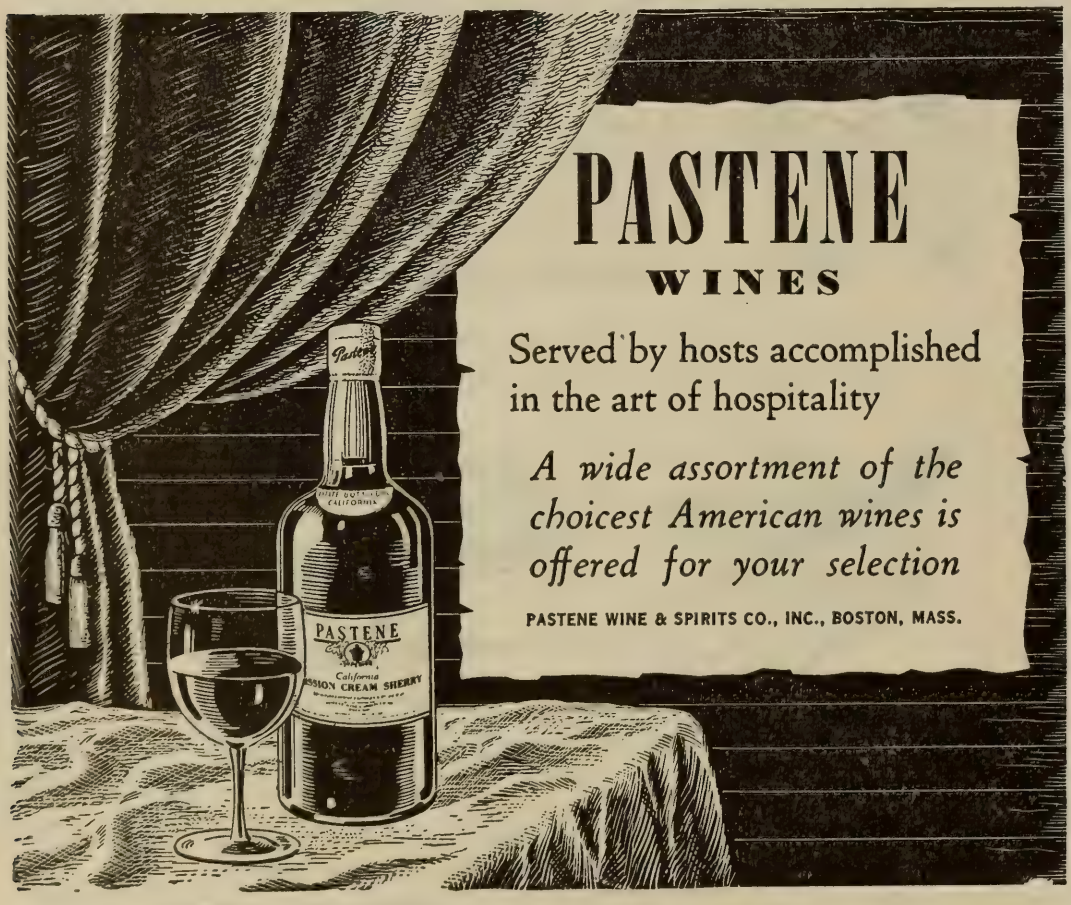


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of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

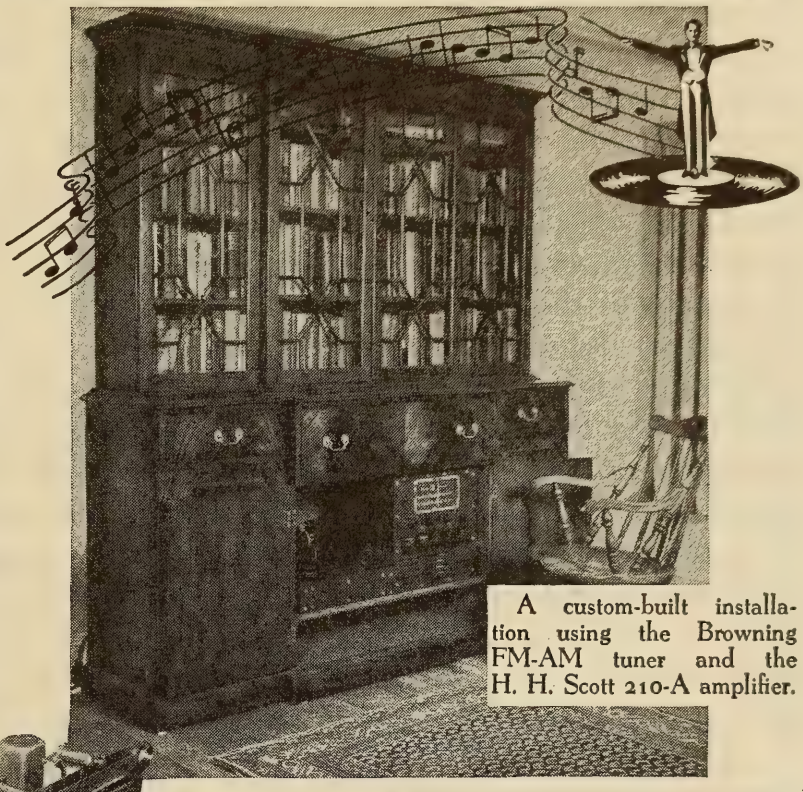
* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.



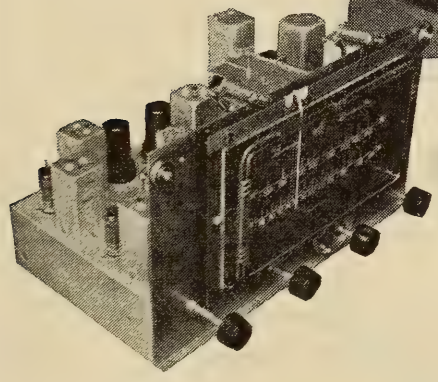
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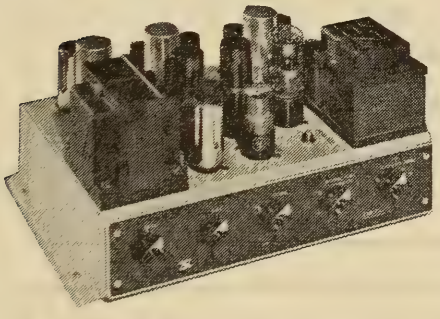
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There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one

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— the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of iself again in the final *tutti.*"

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By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

This is the thirteenth (following two sets of six each, Op. 4 and 7) of the sixteen published organ concertos by Handel.

The orchestra consists of two oboes, bassoon, strings and cembalo.

HANDEL had the habit, much appreciated by his public, of performing organ concertos between the parts of his oratorios while the musicians engaged for the concert were grouped about him. He would often introduce an improvisation for organ alone, and the unaccompanied adagio played in the present performance is in accordance with the composer's custom.* Handel has freely taken over movements from his other works, a practice understandable when publication was rare and an audience not likely to detect the second use by the composer of a movement that had gone well. In this case,

* In the original score at this point is the indication *"organo ad lib."* Mr. Biggs interpolates the third movement from the 7th Flute Sonata as edited by Seiffert.

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the first movement and the finale are to be found as the first two movements of the Trio Sonata, Op. 5, No. 6 for two violins or flutes with thorough-bass. The second and third movements are to be found as the corresponding movements in the Concerto Grosso for Strings in F major, Op. 6, No. 9. However, the cuckoo and the nightingale are not to be found in the Concerto Grosso, but are interpolated in the second movement of this organ concerto as two short imitative cadenzas, ad libitum, unaccompanied.

Sir John Hawkins (*A General History of the Science and Practice of Music,* 1776) has told us what Handel as organist meant to his British public:

"As to his performance on the organ, the powers of speech are so limited, that it is almost a vain attempt to describe it otherwise than by its effects. A fine and delicate touch, a volant finger, and a ready delivery of passages the most difficult, are the praise of inferior artists: they were not noticed in Handel, whose excellencies were of a far superior kind; and his amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention were qualities

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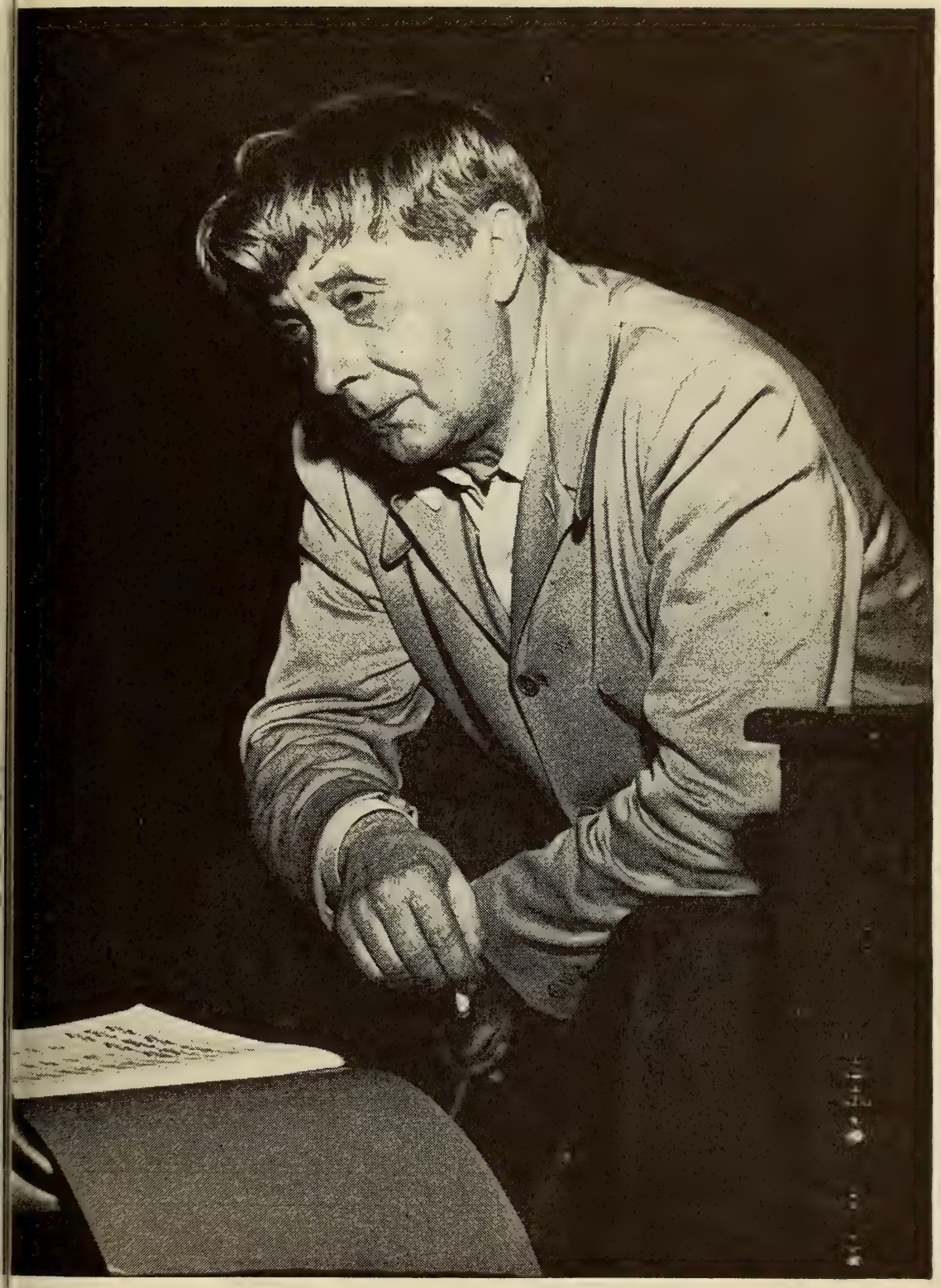
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that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal.

"Such in general was the manner of his performance. . . . Silence, the truest applause, succeeded the instant that he addressed himself to the instrument, and that so profound, that it checked respiration, and seemed to control the functions of nature. . . ."

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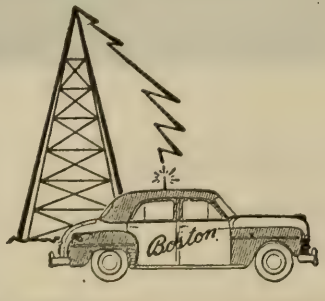
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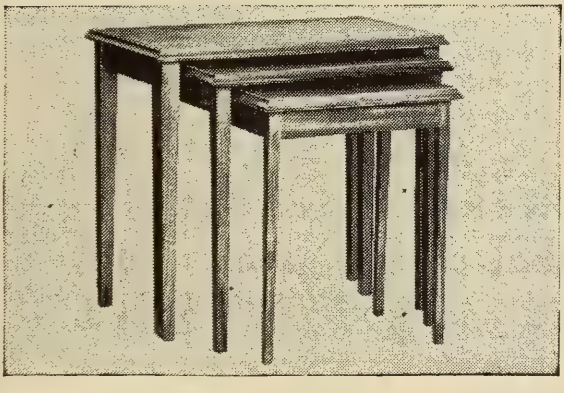
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E. POWER BIGGS is a native of England, and a graduate and Fellow of the Royal Academy of Music in London, but for many years he has made Cambridge, Massachusetts, his home. His broadcast recitals from the Busch-Reisinger Museum of Harvard University (currently originating in Symphony Hall) have been a weekly feature of the Columbia Broadcasting System since 1942.

Among works given with the Boston Symphony Orchestra have been the organ concertos of Leo Sowerby and Walter Piston, the first of which Mr. Biggs also played this past summer at the Royal Albert Hall, Sir Malcolm Sargent conducting, in the London Promenade Concert season. On this visit to England, Mr. Biggs played a Bach Anniversary recital at Westminster Abbey, and broadcast from St. Paul's Cathedral for the BBC national and overseas programs.

He will give three recitals on the new organ at Symphony Hall on Monday evenings November 6th, 20th, and December 4th.



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THE SYMPHONY HALL BOOK

ABOUT this time fifty years ago Symphony Hall opened its doors and began its busy and varied cultural history. Symphony subscribers will have been apprised one way or another of the publication of H. Earle Johnson's *Symphony Hall, Boston* in commemoration of the event. The project began, of course, long before I had anything to do with it. The Symphony Hall and Boston Symphony management wanted to celebrate the 50th anniversary of the hall in suitable fashion. They wanted a book that would be scholarly and sound and yet not skimp the lighter side of the building's activity. They wanted to bring up to date and correct the Orchestra's repertory, a list of great value to scholars and critics, which had last been done in 1931. They believed that such a book would be an interesting study of cultural and social history of the first half of the 20th century in this country. So they broached the idea to Mr. Johnson, a musicologist of Clark University in Worcester, and offered, if he were willing, to open their files and records to him and to place thereafter no strings or tags upon him to deal with the material as he saw fit.

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I came into the picture in the fall of 1948. As music critic of the *Boston Herald,* I knew that Mr. Johnson was working on the Symphony Hall history; so that when I knew I was changing jobs and coming as an editor to Little, Brown & Company it was only natural to begin thinking of the book from a new point of view. I went up to the hall in September to say good-by in my old capacity, and presently we turned to talking about Mr. Johnson's researches. As I recall it, Mr. Judd let fall that, though these researches were pretty far advanced, they had as yet no publisher. I said that I was certainly green in the publishing world, but that I would like the chance to discuss the book with my new employers in the hope that they would take it on. It appeared that the plates of the repertory, in Mr. Howe's history of the Boston Symphony, published in 1931 by Houghton Mifflin, were no longer in existence. Thus Mr. Judd verbally gave me first refusal; and that was that.

Chapter 1 was written the last of all; and in keeping with this backwards method of doing a book, often used with detective stories but not so usual with scholarly works, the preface by Mr. Howe was the final piece of writing to be received.



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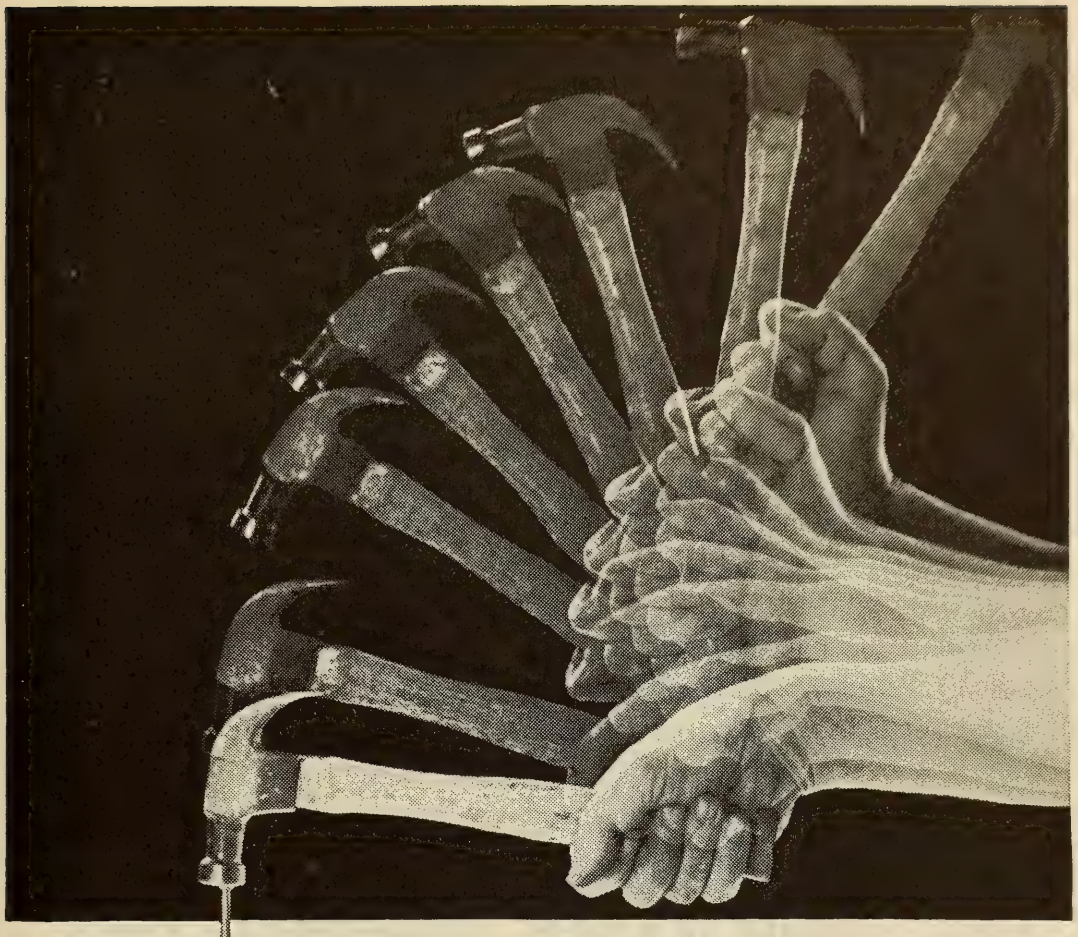
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Having known from the beginning that we would never make the symphony season's opening with a bound book, we had aimed to publish on the day of the annual meeting of the Friends. But it soon became apparent that difficulties of copy editing and verifying a book with so many facts, dates and proper names and, especially, the "repertory" appendix, would cause us to postpone publication again. As there was no point in bringing this book out in the middle of summer when many of its potential readers would be scattered, and as the extra time would enable the Symphony Hall staff to bring the repertory up to the calendar year 1950, we decided to publish it this fall.

Mr. Johnson and I went over and over the manuscript and the galleys in search of errors. I had the brilliant idea, too, of enlisting the aid of Mr. Wallace Goodrich for the early years. He smoked out a host of minor errors and one or two prize boners. (Mr. Johnson had killed off Melba many years before her time, when he had meant Nordica.) But I suppose mistakes will be found and we can only hope that sharp-eyed critics will be lenient.

I shall try to answer only one criticism here, since it is a fact that some readers have already deplored the lack of an index. An index

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to a book with as many names as this would have meant, of course, an even larger book and more expense in the production of it. This would not matter if an index really were essential. But the lists of works and artists are precise and the chapters are chronological and by subject matter, so that it ought not to be too hard to find any significant text on a particular person or work.

If any blame attaches to the captions on the photographs it can be vented on me, since I did them while the author was abroad. I admit to a quiver of alarm when I read under the frontispiece of the architect's drawing: "No wording whatever appears on the exterior of the hall." My fingers were crossed as to that. The choice of the ticket stub for the jacket caused perhaps the most minor worry in the entire production of the book. The Globe Ticket Company made up a special ticket so that the more appropriate "Friday Aft." could be used instead of any old date. But someone queried the number of the seat. Might not some elderly patron object to such unsought publicity? So we fought our way out of that one by using my own season ticket stub. That does not mean, however, that I am opening a booth there for sales or complaints!

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The Brandenburg concertos were composed between May 1718 (when Bach met the Margraf of Brandenburg) and the spring of 1721 (the time of their dedication).

The last performance of the Second Concerto in this series was January 4, 1946.

The autograph score bears this title: *"Concerto 2do à Tromba, 1 Fiauto, 1 Hautbois, 1 Violino concertati, e 2 Violini, 1 Viola è Violone in Ripieno col Violoncello e Basso per il Cembalo."*

THE six concertos which Bach wrote for Christian Ludwig, the Margraf of Brandenburg, are among other things a study in variety of instrumental combination. The Second, for example, with its trumpet part calling for a small instrument in the highest register, has no counterpart among the rest. The First (also in F major) is written for strings with two horns (an instrument then just coming into fashion) three oboes and bassoon. The string quartet is supplemented by the *violone* (double-bass), and the *violino piccolo* (which is tuned a minor third higher than the usual violin). The third, in G major, is for

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strings, divided into three groups. The Fourth, also in G major, sets two flutes (the now obsolete *flute à bec* is called for) and violin against the usual *tutti* of strings. The Fifth, in D major, adds to the harpsichord continuo, used in all of them, a brilliant and important harpsichord solo, matched with the solo voices of the flute and violin. The Sixth, in B-flat major, sets against the concerted background of strings two *viole da braccia* and two *viole da gamba.*

The Second, in particular, Philip Spitta has called "a true *Concerto Grosso,* except that the *concertino — i.e.,* the group of solo instruments which is contrasted with the *tutti* — consists of four: namely, one string and three wind; so that a departure is made in every way from the custom which decrees that the *concertino* shall consist of two violins and a violoncello. The plan of the first movement (*Allegro,* F major, 2-2) is a model of clearness and simplicity, but with an indescribable wealth of episodical invention; and the most delicate combinations sparkle and gush forth from all sides. The *Andante* (D minor, 3-4) is written for flute, oboe, violin, 'cellos, and cembalo; the Finale (*Allegro assai,* F major, 2-4), is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The

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marvelously beautiful *Andante* is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors used by later musicians, yet his instrumental music is steeped in the true spirit of German romance."

The problem in performances of the high trumpet parts in many of Bach's scores, and especially in this concerto, lies in the difference between the instruments of his time and ours, and in the training of the players. Only natural trumpets were at Bach's disposal, in various keys, and the highest of them, the clarino, or *clarinbläsen,* was called for in the Second Brandenburg Concerto. These instruments had a small bore which facilitated high harmonic notes. Special players for these instruments were able to confine their embouchure to the high muscular tension required. "The player's lifelong restriction to the high register," writes Curt Sachs ("The History of Musical Instruments"), "trained his lips and breath; he used an appropriate mouthpiece with a flat cup and a broad rim that gave good support to the overexerted lips. This was the 'secret' that enabled the trumpeters of the Bach epoch to play such surprisingly high parts, up to D_3, E^3 and even G_3 in spite of the low pitch of their instruments (D alto, a minor third below our F trumpets, a minor sixth below our B-flat trumpets). But we should not forget that in those times

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solo parts were written especially for one artist and his special skill." The virtuosity developed by the *clarinbläser* in producing high harmonics with beauty of tone has been praised by contemporaries. "Our ordinary trumpet," wrote Johann Ernst Altenburg, "known by the Romans as *'tuba,'* by the French as *'trompette,'* and by the Italians as *'tromba'* or *'clarino,'* is familiar as a musical and military, in particular a cavalry, instrument. Its tone is mettlesome, penetrating, clear, somewhat shrill in the high notes but strident in its lower register. It rings out above all others and justifies its title, 'queen of instruments.' Mattheson characterized it as 'resonant and heroic,' and Schmidt as 'exultant.' It is usually made of hammered silver or brass, six sections forming three tubular lengths expanding funnel-wise towards the bell end and fitted with a mouthpiece proportionate with its narrow tubing."

There have been many attempts to approximate this legendary instrument in Bach's scores. A so-called "Bach trumpet" was invented by Julius Kosleck (1825–1905), a trumpet virtuoso, and introduced by Joachim at a performance of the B minor Mass in 1884. But this instrument, while it can negotiate the high notes with its valve mechanism, is considered to be very different so far as tone quality is concerned. Bach's clarini soon fell into disuse after his death.



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When Mozart made his revision of Handel's "Messiah," he erased difficult trumpet passages and distributed the notes among other instruments.

When Richard Strauss conducted the Second Brandenburg Concerto in Berlin in 1909, he made special efforts to solve the problem of the high part and wrote about it as follows:

"The concerto has been arranged for concert purpose by Philipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpets were formerly called. The so-called Bach trumpets in use today, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help



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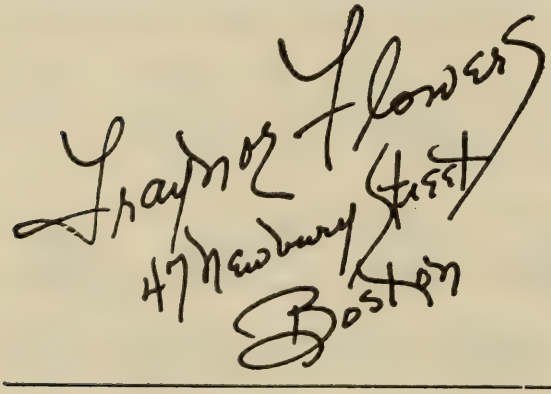
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themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices."

Arturo Toscanini, and also Pablo Casals at Prades have used a clarinet in E-flat, conducting performances of this concerto.

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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

As originally scored, this "Overture" called for two oboes, three trumpets, timpani, first and second violins, violas, and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870. The Suite was last performed in the Friday-Saturday series, April 18, 1947.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The *"ouverture"* of the third suite, which is its main substance, consists of a *grave,* a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo.* The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace.*

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Fourth Program

FRIDAY AFTERNOON, NOVEMBER 3, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 4, *at* 8:30 *o'clock*

BERLIOZ.....Fantastic Symphony, *Op.* 14A

I. Reveries, Passions
Largo: Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of a Witches' Sabbath
Larghetto: Allegro

INTERMISSION

DIAMOND.....Symphony No. 3

I. Allegro deciso

II. } Andante
III. } Allegro vivo

IV. } Adagio assai
V. } Allegro con impeto

(*First performance*)

ROUSSEL.....*"Bacchus et Ariane,"* Ballet Second Suite, *Op.* 43

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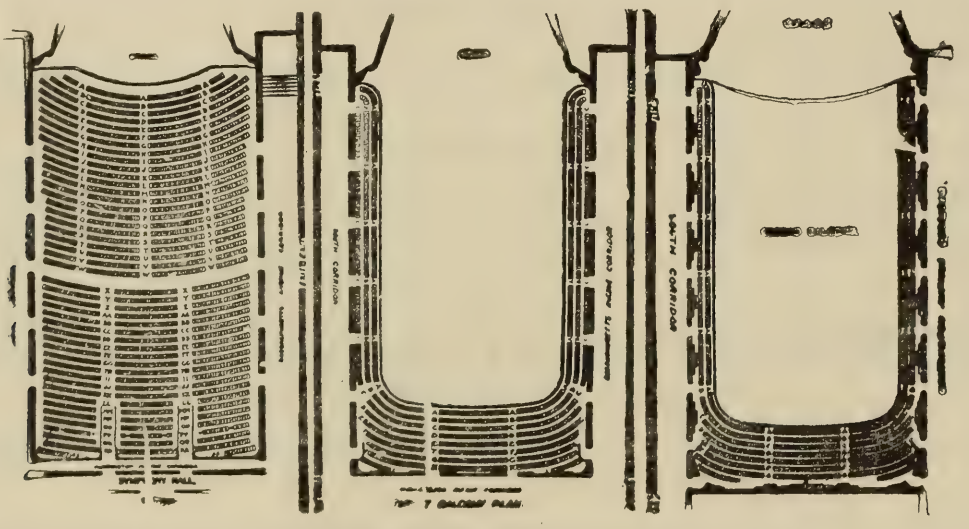
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CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Season 1950–1951

OCTOBER		
6–7	Boston	(Fri.–Sat. I)
10	Boston	(Tues. A)
13–14	Boston	(Fri.–Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27–28	Boston	(Fri.–Sat. III)
31	Providence	(1)
NOVEMBER		
3–4	Boston	(Fri.–Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10–11	Boston	(Fri.–Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24–25	Boston	(Fri.–Sat. VI)
28	Providence	(2)
DECEMBER		
1–2	Boston	(Fri.–Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15–16	Boston	(Fri.–Sat. VIII)
19	Boston	(Tues. C)
22–23	Boston	(Fri.–Sat. IX)
29–30	Boston	(Fri.–Sat. X)
JANUARY		
2	Providence	(3)
3	Boston	(Pension Fund)
5–6	Boston	(Fri.–Sat. XI)
9	Boston	(Tues. D)
12–13	Boston	(Fri.–Sat. XII)
16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26–27	Boston	(Fri.–Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)
FEBRUARY		
2–3	Boston	(Fri.–Sat. XIV)
6	Providence	(4)
9–10	Boston	(Fri.–Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23–24	Boston	(Fri.–Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)
MARCH		
2–3	Boston	(Fri.–Sat. XVII)
6	Boston	(Tues. G)
9–10	Boston	(Fri.–Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23–24	Boston	(Fri.–Sat. XIX)
27	Cambridge	(5)
30–31	Boston	(Fri.–Sat. XX)
APRIL		
1	Boston	(Sun. e)
3	Providence	(5)
6–7	Boston	(Fri.–Sat. XXI)
10	Cambridge	(6)
13–14	Boston	(Fri.–Sat. XXII)
17	Boston	(Pension Fund)
20–21	Boston	(Fri.–Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.–Sat. XXIV)

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CONCERT BULLETIN OF THE

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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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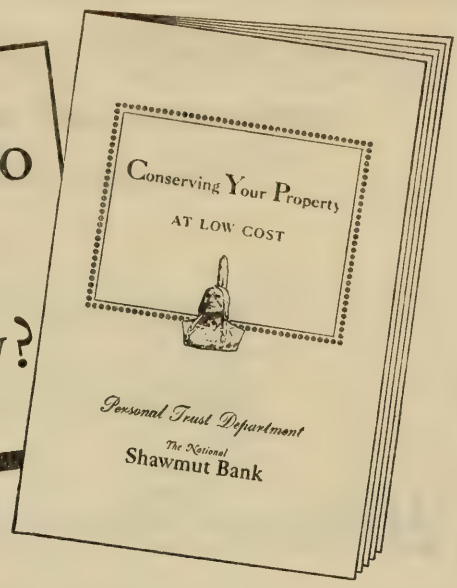
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The second annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the Symphony Hall Gallery. The artists whose work may be seen are listed here with the numbers and titles of their paintings:

2 Shepard Herman — Red Barn, Lenox, Mass.
3 Isabel S. Farley — Ste. Anne in Spate
4 J. W. Farley — The Salmon Pool
8 Mrs. Wallace Goodrich — "319"
11 Harriet A. Robeson — Shacks
12 Mrs. Edward I. Gates — Start of the Season
14 Mrs. Samuel Mixter — Boat, Meadow Creek
15 Ruth A. Anderson — Little Lady in Lavender
21 Margaret C. Wellington — New Raincoats
23 Mrs. William T. Aldrich —Fisherman's Shack
24 William L. Young — Gridley River, Sharon, N. H.
34 Willa Astill Moody — "Going to the Sun" — Glacier
37 Esther Gorodetzky — Mill Pond Road, Rockport, Mass.
48 Robert E. Peabody — New Hampshire Meeting House
49 Howard M. Turner — Construction
50 C. Torno Speyer — Doll's Attic
57 Marion F. Whitten — Delphinium
60 Mrs. Myrtle H. Smith—Amaryllis
85 Florence Smith — The Gossipers
86 Harriet Antoinette Steensen — Afternoon Sun
88 John E. Boit — Town Pier, Mattapoisett
92 Beverly Hallam — Schoodic Fish Shack
101 J. Spencer McVoy — Up Back of Burlington
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123 Bessie Howard — Noella
127 Maria W. Lockwood — The Lily Pond
128 Frances M. Mordecai — Waiting for Fog to Lift
130 Katharina van Wynbergen — New England Doorway
133 Emery H. Greenough — Background for Breakfast
140 Esther Heins — Willows and the Sea
143 Barbara Tock Berkowitz — Self-Portrait
147 Rosamond Pier Hunt — From the Castle Top
151 Mrs. Alva Morrison — Portrait
153 Ellen Isabel Leibovici — Tanglewood Theatre
155 Mrs. Ben Ames Williams — Lady Coote
158 Daniel Weisberg — Weatherbeaten
176 Sheila J. Rubin — On a Chair
177 Katherine Wilkins — Gloucester Harbor
179 Roger Gilman — Eastham Creek
182 Harriet A. Brown — Still Life
188 Margaret Fuller Tyng — Portrait of Susan
189 Margaret Potter — New England Farm, New Hampshire
190 Dann Coriat Wyman — Back Porch
191 Lorna Appel Nelson — Meditation
192 Kathryn Nason — Monday in the Alley
194 Audrey Soule — August
196 Elisabeth B. Perlmuter — Three Art Students at Work in the Studio
198 Josephine Durrell — Butterfly
199 Grace A. Stone — Still Life
200 Karl Zeise — Ogunquit Beach

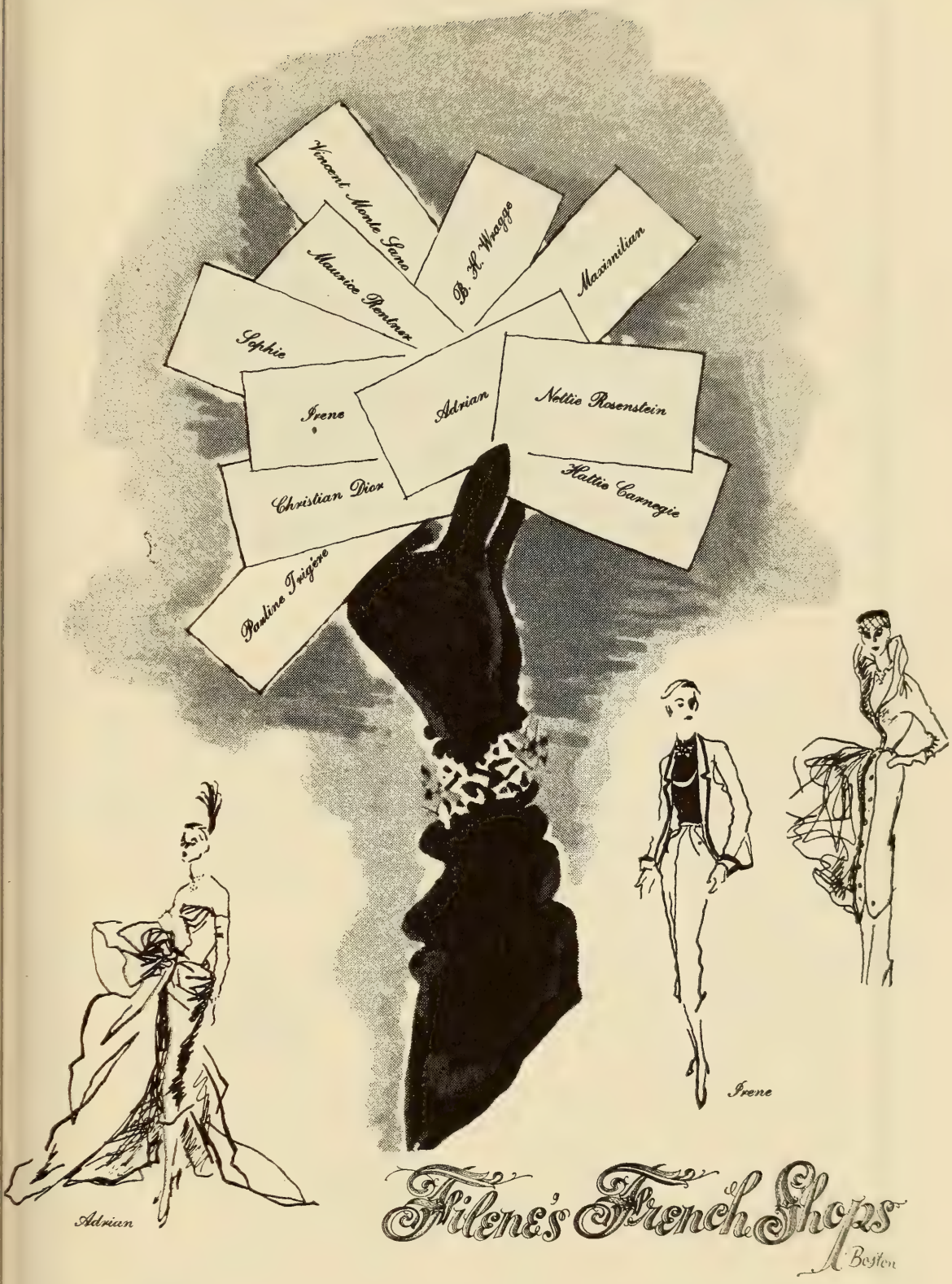
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Unclaimed student tickets for the first Open Rehearsal by the Boston Symphony Orchestra under the direction of Charles Munch are now available to the general public.

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Fourth Program

FRIDAY AFTERNOON, NOVEMBER 3, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 4, *at* 8:30 *o'clock*

DIAMOND.....Symphony No. 3

I. Allegro deciso
II. Andante
III. Allegro vivo
IV. Adagio assai
V. Allegro con impeto

(*First performance*)

ROUSSEL.....“Bacchus et Ariane,” Ballet Second Suite, *Op.* 43

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op.* 14A

I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of a Witches' Sabbath
Larghetto: Allegro

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SYMPHONY NO. 3

By DAVID DIAMOND

Born in Rochester, New York, July 9, 1915

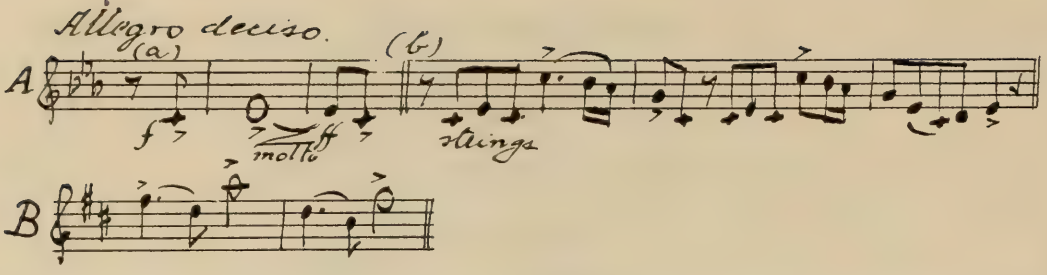
This Symphony was completed in New York, July 28, 1945.

The following orchestra is required: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, piano, harp, timpani, bass drum, snare drum, tenor drum, xylophone, cymbals, triangle, tubular bell and strings.

The score is dedicated "To my Mother and Father."

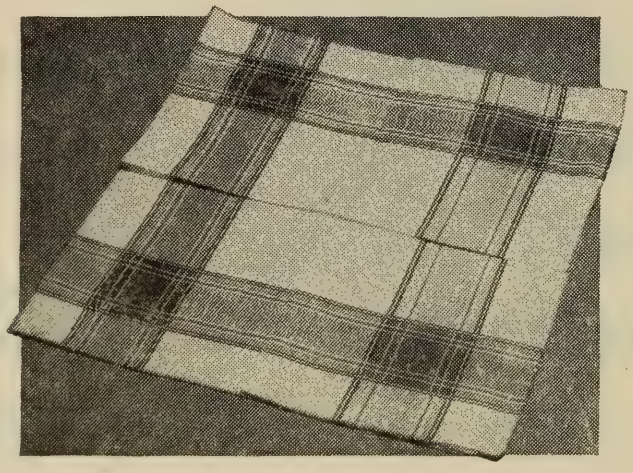
MR. DIAMOND writes of this Symphony only that "it consolidates the cyclic form by amalgamating all thematic, harmonic and rhythmic material throughout the five movements. Apart from the principal thematic materials and their development in all movements, two 'motival' themes link together the entire symphony cyclically, appearing in their disguised forms (transposed, retrograde etc.) completely or in fragments A (a) or A (b) or combined with B:"





It could be added that the first movement is the longest and fullest in development; the second movement (andante, 6-8) leads into the scherzo (allegro vivo) which is dominated by a rhythmic figure from the snare drum and other percussion. The melodic fourth movement (adagio) is introduced (and ended) by an elegiac section for divided strings. But before this one hears a "cyclic" motto in rising half notes which becomes the subject of varied treatment in the finale following without a break.

David Diamond's Second Symphony was introduced at these concerts on October 13, 1944, by Serge Koussevitzky, and his Fourth Symphony on January 23, 1948, by Leonard Bernstein (in each case a first performance). His Rounds for String Orchestra were played here April 5, 1946.



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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet *"Bacchus et Ariane,"* choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting. Mr. Münch introduced the Suite to Boston, as guest, December 26–27, 1946.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante —*



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Roussel died, as one of his French colleagues has expressed it, *"la plume à la main."* That pen was busily plied, even in his last illness, as he sat in his studio with its expansive vista in his attractive gabled and ivy-covered house in Vastérival. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his opera-bouffe, *"Le Testament de Tante Caroline"* at the *Opéra-Comique.* There was the *"Rapsodie Flamande"* of 1936, the ballet *"Aeneas"* and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel

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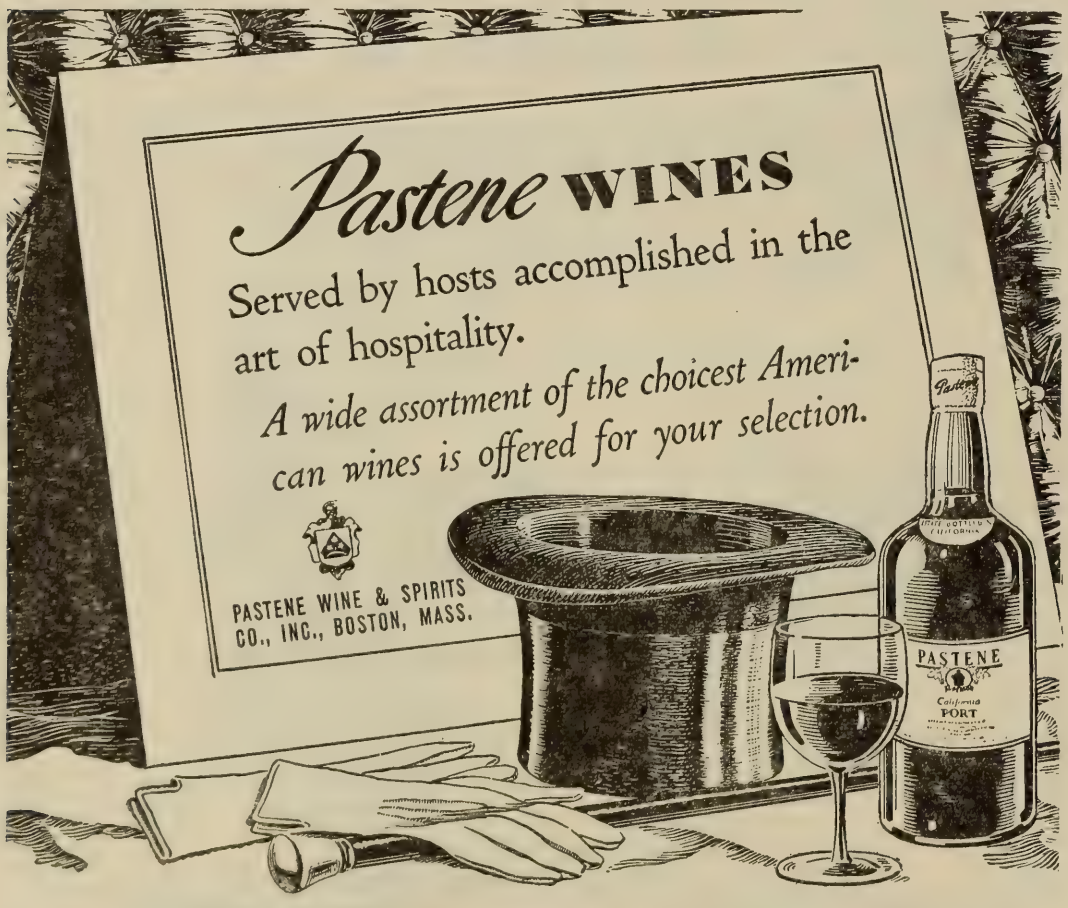
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at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoerée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

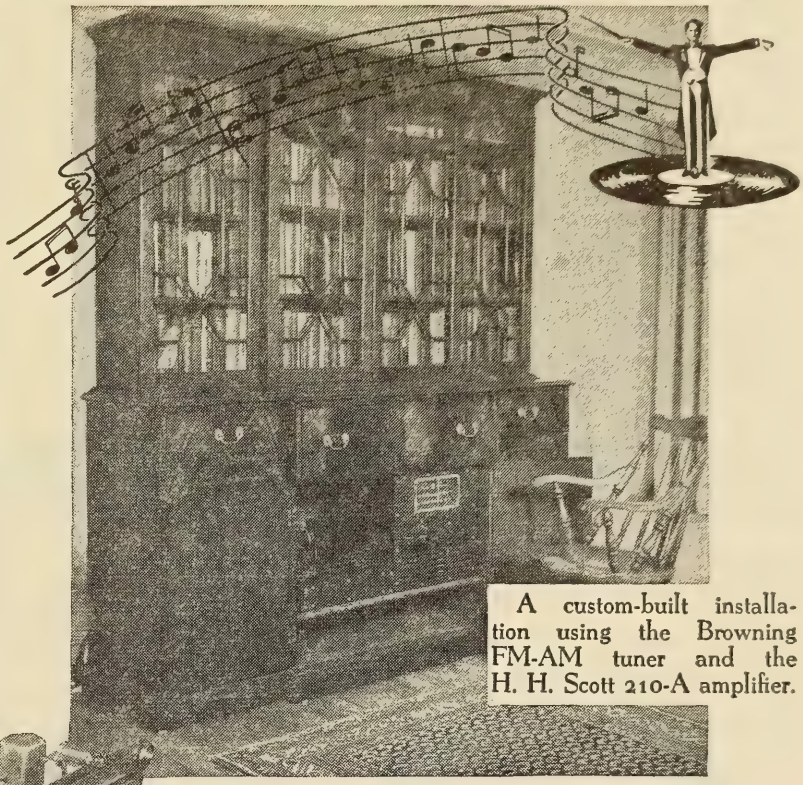
The fact that Roussel began his career in the government naval service has set all his commentators vainly seeking images of the sea in his music. Because his early years offer a striking parallel to those of Rimsky-Korsakov, who also joined the navy, and who also whiled away the long inactive hours of his cruises with amateurish musical sketches, writers have been disappointed not to find legends of the sea, a "Sadko"



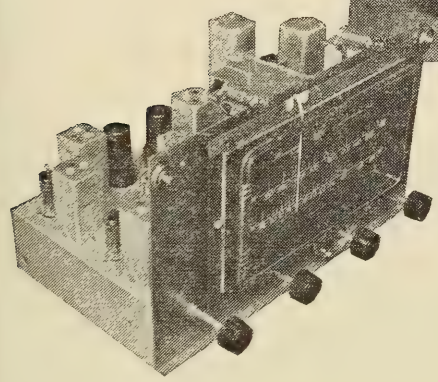
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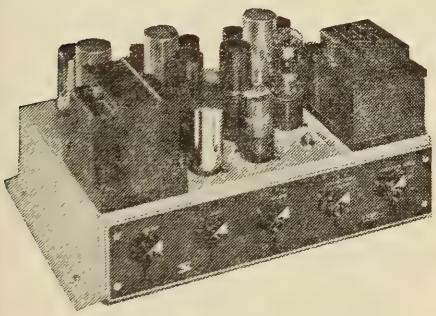
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or a "Scheherazade" in his scores. *"Marin favorisé,"* René Chalupt called him, "interwining the anchor and lyre," and the reverse of a bronze medal struck in his honor on his sixtieth anniversary shows a sort of Pan-dolphin skimming the waves, and a ship in the distance. Unfortunately for the force of these fair conceits, the subject of them has not so much as mentioned the sea in his long list of fanciful titles. It is probably true that he embraced the life of a marine officer in part from the lure of distant and strange lands. Cochin China and India, to which his voyages carried him, gave him matter which he readily turned to good account, and his roving imagination made even more extensive dream voyages in quest of the exotic.

Roussel, while undergoing his naval training in Paris, dabbled in music, and, assigned to one armored frigate and another, counted himself above all things lucky when one chanced to have a piano aboard. Pursuing a little schooled but obvious talent, he forfeited the career of his earlier choice, entered the Schola Cantorum, became (1902–1913) a teacher and shining exponent of d'Indy's post-Franckism. But Roussel was never long the docile lamb of any fold. He embraced and outgrew impressionism, developed gradually an entirely personal style.

A descriptive piece in symphonic contour, *"Le Poème de la Forêt,"*

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showed like other works of this time a deep sensibility to natural beauty, not without frank sentiment. His love of nature he has never forfeited. The composer himself has written: "I love the sea, forests, life in the country, animals, the aimless existence of the country in preference to the enervating life of cities. I also love to discover in old cities treasures which their artists of many centuries ago have left behind as a heritage."

It was in accordance with these inclinations that he made more journeys to the Orient, composed in 1912 his *"Evocations,"* a symphony with chorus inspired by sights and sounds of India, and about the same time the ballet, *"Le Festin de l'Araignée,"* in which the



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spider, the butterfly, the ant, the moth, have their parts. Since the war he wrote his opera-ballet *"Padmâvati,"* turning once more to the allure of the East (there have been two further ballets — *"Bacchus et Ariane"* of 1930 and *"Aeneas"* of 1935). Further ventures in descriptive music were the orchestral *"Pour une Fête de Printemps"* (1920), and his setting of the eighteenth Psalm for orchestra and chorus, dated 1823.

Mr. Edward Burlingame Hill, writing his "Modern French Music" in 1924, was led naturally enough into assuming that this composer had "found his true province — the adaptation of exotic material to large poetic and dramatic uses." But Mr. Hill also made the wise and saving observation that Roussel was a "progressive" artist — "not content to stand still." He concluded his chapter: "The flexible versatility of his imagination, the mordant originality of his harmonic style, and his sedulous cultivation of a personal musical thought lead one to expect other admirable works from his pen." Mr. Hill's anticipation was well placed. The Second Symphony in B-flat in 1922 (the early *"Poème de la Forêt"* was called the first symphony), but more definitely the orchestral Suite in F of 1926 marked an embarca-

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tion into *"la musique pure"* – what Hoerée has called his "fourth period." The two symphonies which followed, and the Sinfonietta, align Roussel with the prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice.

The final Roussel is characterized with intimate understanding by Arthur Hoerée:

"The Suite in F inaugurates the composer's fourth manner. He there resolves the classical problem of equilibrium between form and style, a point of wisdom in which the great masters have before reached their apex. His constant evolution, a sign of vitality, does not preclude a fundamental unity which is in itself æsthetic. Its characteristics are closely bound to the life, the formation, the dominant racial traits of the musician.

"Is his approach to his creative problem objective or subjective? Classic or romantic? To tell the truth, any original artist expressing himself forcefully in his work is in some degree romantic. 'Some of our contemporary composers,' this one has written, 'are romantics in the best sense of the word. Has not our Debussy expressed in a language indifferent to eloquence or expostulation the shapes belonging to his interior being? That species of romanticism is healthy.' On the other hand he finds morbid 'any sentiment resulting in an italicism of self.'

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"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms susceptible of translation into musical effects. I wish to make music and nothing else.' . . .

"He also once wrote:

" 'It is not necessary for a symphony or a drama to become as popu-

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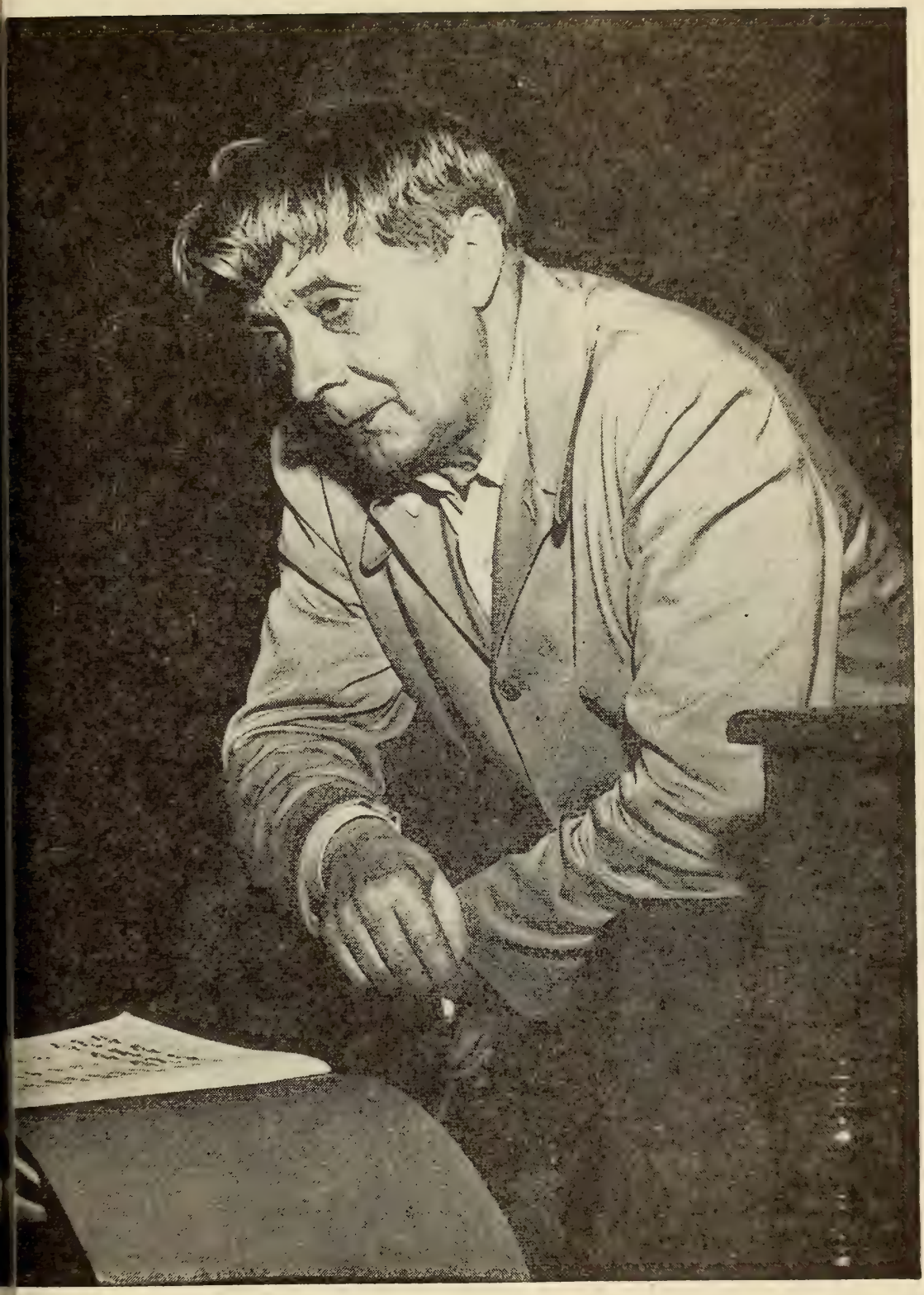
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lar as a song of Mayol. Music is the most closed and inaccessible of the arts. One can say of the musician, even more than the poet, that he is completely isolated in the world, alone with his more or less intangible language. Aside from two or three good works which one might write for the many in the style of a broad fresco, all music, so far as a real reciprocal understanding is concerned, will be always confined to a few hearers. (January 3, 1916.)'

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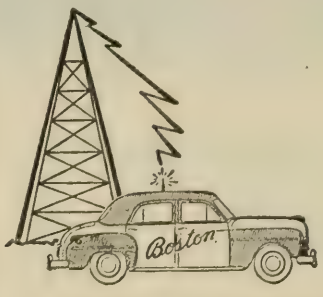
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ENTR'ACTE

COMPOSERS AND PERFORMERS

By Ernest Newman

(*London Sunday Times,* October 1, 1950)

It sometimes happens that a critic is told that he has "been rather hard" on performers. This astonishes him, for he has been innocent enough to believe that if he has erred at all it was on the side of too great tolerance of the mediocre. His first duty, as he conceives it, is towards the composer and the work: the *amour-propre* of the performers is a secondary consideration.

My own position in these matters is beautifully simple. For the best performance obtainable under given conditions I am duly grateful. At the other end of the scale I am happiest at a thoroughly bad performance of a masterpiece, for this sends me out with the comforting conviction that now I know the worst; as I leave the hall or the theatre I chuck death familiarly under the chin and ask him where his sting is now. Yes, a vile performance can have a peculiar fascination for me as a musical pathologist: I understand after it just how the eminent surgeon mentioned by De Quincey must have felt when he rhapsodised professionally about "a beautiful ulcer."

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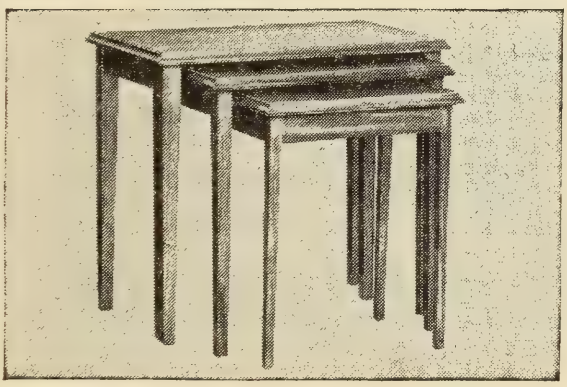
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The critic's ideal should be simply that of the composer — only the best is good enough. We have abundant testimony that the great composers, Wagner and Verdi in particular, were exceedingly critical of even the best of the contemporary performers of their works. Each of the two composers I have mentioned was roused to fury every now and then by the complacent blend of vanity and ignorance in some of their so-called "interpreters."

Wagner said bluntly that there was not a single conductor in Germany who could be trusted to discover for himself the right tempo for any passage in his works. Verdi poured out his scorn on the conductors and singers who plumed themselves on "bringing out" all he had put into his music — or even more — and especially on the vain mountebanks of singers who, because they had been honoured by him with an invitation to sing in the first performance of one of his operas, fatuously regarded themselves as the "creators" of this or that rôle.

"I want only one 'creator,'" the old man wrote to Ricordi. "I shall be satisfied if these people will reproduce simply and exactly what I have written. The trouble is that none of them ever do this. I often read in the papers of 'effects unimagined by the composer';



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but I have never come across any of these myself. I do not admit that either singers or conductors are capable of creating; this is a notion that leads to the abyss. . . . A conductor who dares to change the tempi! I hardly think we need to have conductors and singers who can discover new effects [in his scores]. As far as I am concerned I swear that no one has *ever, ever,* even so much as succeeded in bringing out all the effects I had intended. No one! Never, never — neither a singer nor a conductor."

The critic cannot do better than take to heart these and other outbursts of Verdi and Wagner. If the composer understands his job — and certainly none understood it better than these two, each of whom was not only a creative genius of the first order but knew the practical business of the operatic stage inside out — he has said the first and final word on every point of "interpretation" in his score. None of the prima donna conductors, the coruscating Henrys or Henris or Heinrichs or Enricos of the baton, can improve on that, try as they will, struggle as they will for the centre of the limelight.

Verdi was uncompromisingly critical of his singers. He refused to accept, without an audition, one of the best Italian sopranos of his day for his Desdemona merely on the report that she had been very

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successful in "La Traviata": anyone with any aptitude for the stage, he held, could make a success with Violetta. For Desdemona he wanted something more than a perfect larynx. He refused to have Melba — at that time thirty years of age and at her most brilliant — for a Paris production of "Otello": she was an "artist," he admitted, but, as he politely put it, the part of Desdemona was not suited to her talents.

In an epoch of distinguished singers he could not, when writing "Otello," visualise one of them as capable of realising his ideal of the characters. He did not want mere singers, however gifted in their special line: he wanted also good actors, and, further, people of some literary finesse who could be counted on to realise, and to bring out in performance, the poetic quality of Boito's remarkable libretto. The people of today who contend that the one and only thing needful in opera is good singing would get short shrift from Verdi if he could hear them.

In view of all this, can the critic of the average Verdi performance be justly charged with being hypercritical if he has his mental reservations about what he hears and sees?

(To be concluded next week)

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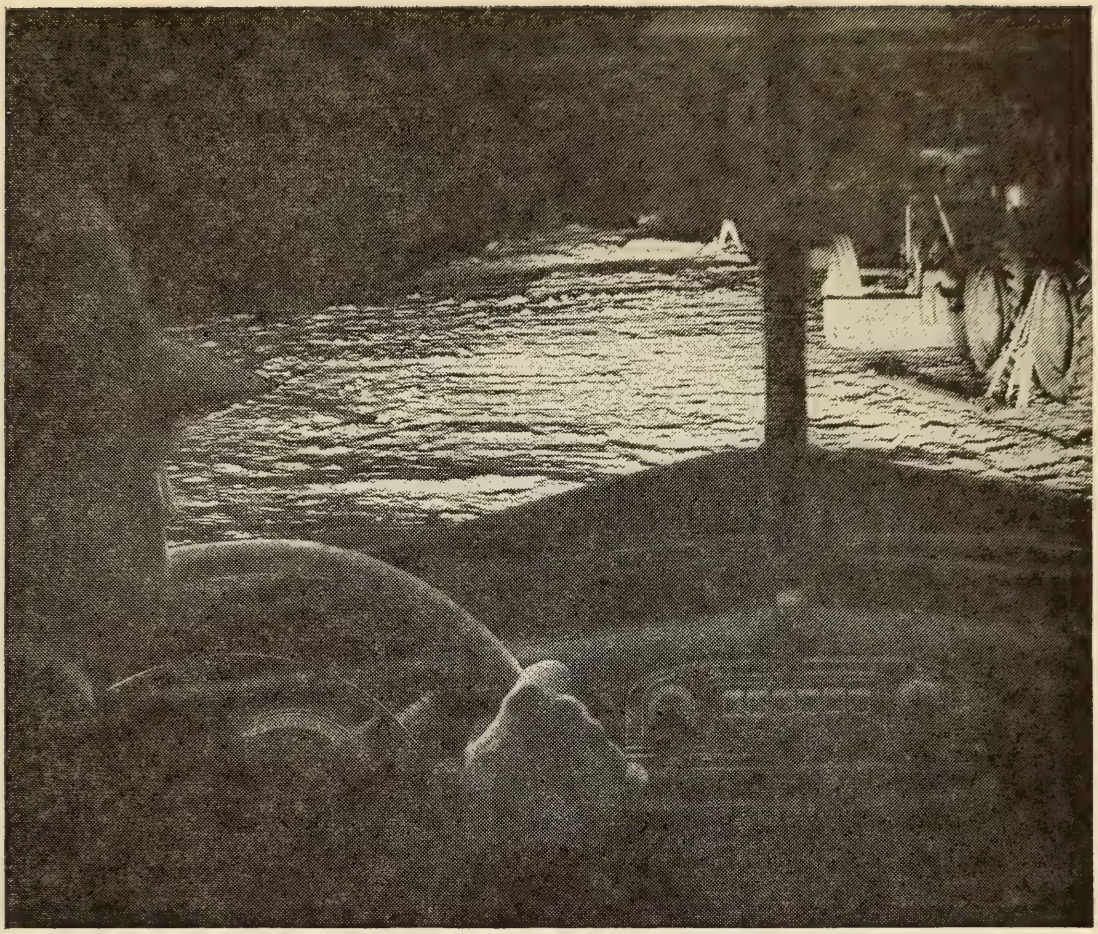
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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: The *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performances at these concerts were on December 19–20, 1947, Eleazar de Carvalho conducting.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

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THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses verités"* with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of

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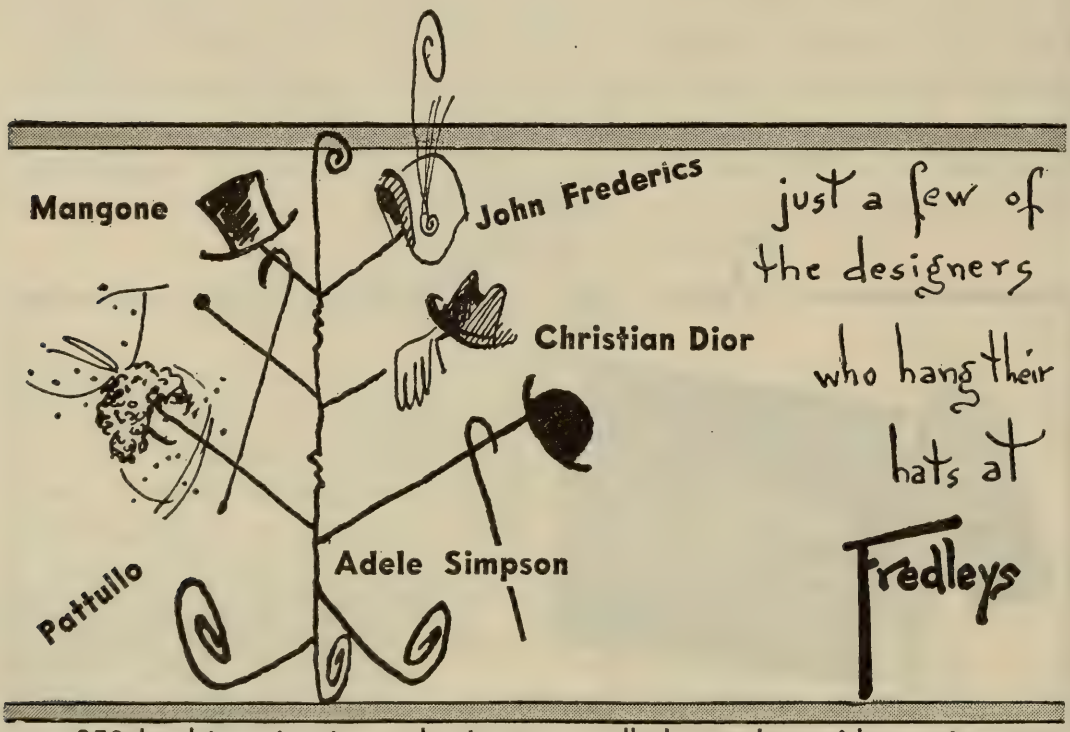
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dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.



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or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun* brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a

* *Berlioz and the Romantic Century,* 1950.



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revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra,* and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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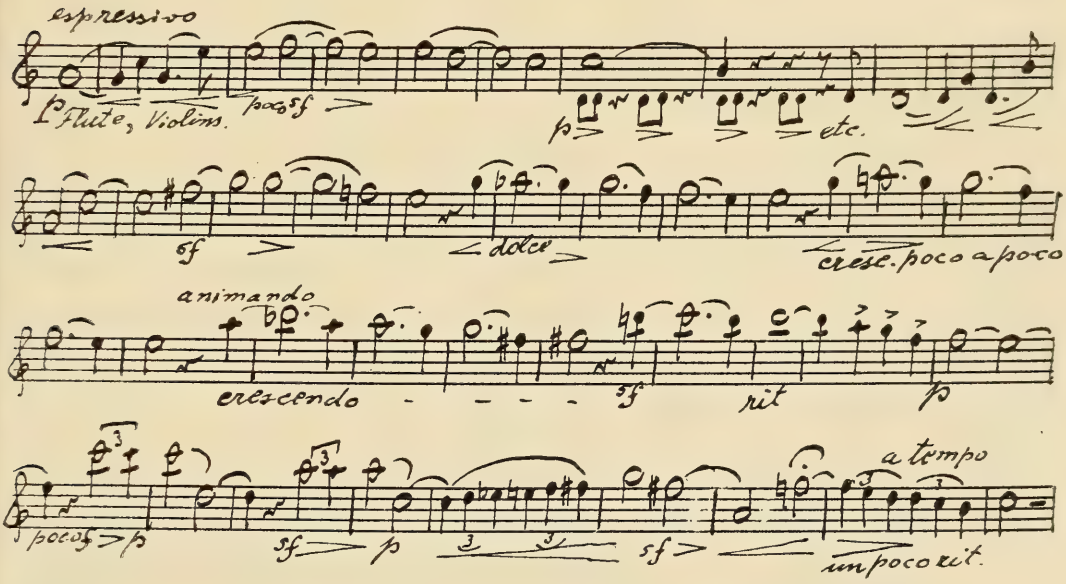
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is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweep-

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ing introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly



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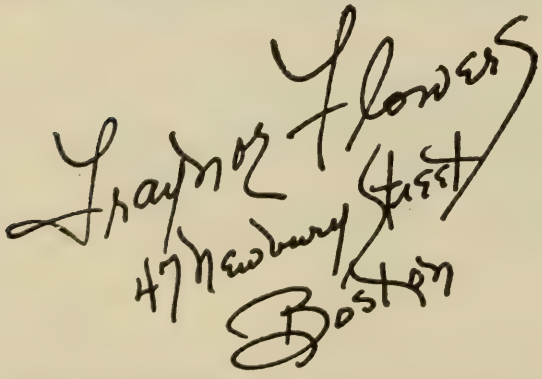
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worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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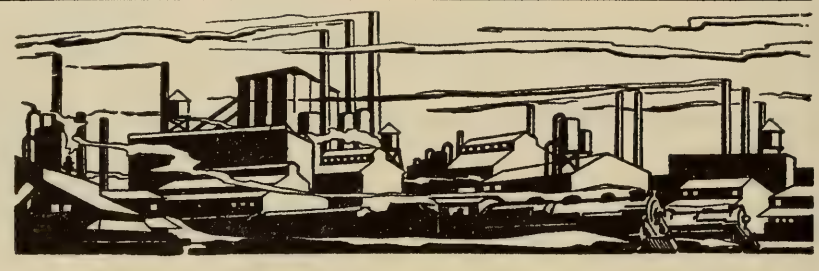
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Robert Schumann, defending the "Fantastic Symphony," made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. (Schumann had no great faith in labels — in his "Carnaval" the labels were afterthoughts). The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal program, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

* Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his "*Lélio,*" declaimed publicly while Fêtis sat in his box.



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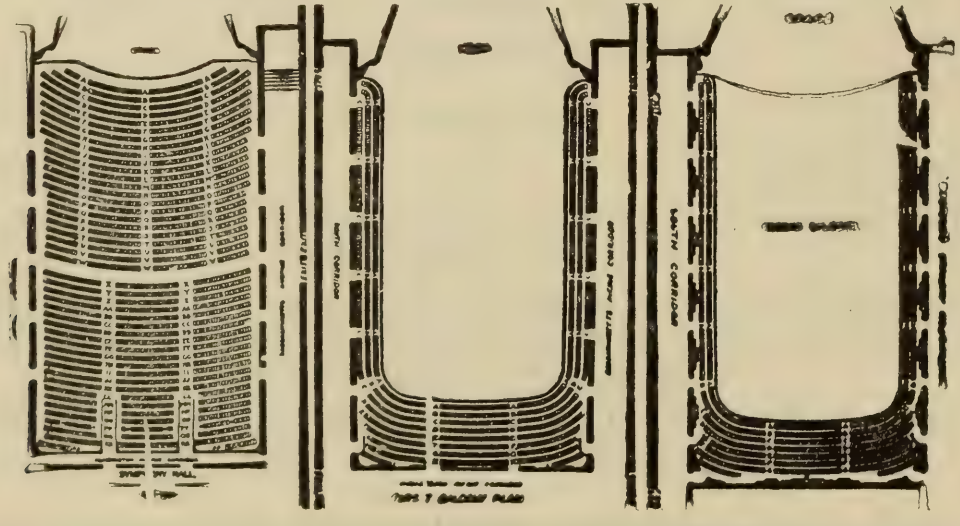
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10	Boston	(Tues. A)
13–14	Boston	(Fri.–Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27–28	Boston	(Fri.–Sat. III)
31	Providence	(1)
NOVEMBER		
3–4	Boston	(Fri.–Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10–11	Boston	(Fri.–Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24–25	Boston	(Fri.–Sat. VI)
28	Providence	(2)
DECEMBER		
1–2	Boston	(Fri.–Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15–16	Boston	(Fri.–Sat. VIII)
19	Boston	(Tues. C)
22–23	Boston	(Fri.–Sat. IX)
29–30	Boston	(Fri.–Sat. X)
JANUARY		
2	Providence	(3)
3	Boston	(Pension Fund)
5–6	Boston	(Fri.–Sat. XI)
9	Boston	(Tues. D)
12–13	Boston	(Fri.–Sat. XII)
16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26–27	Boston	(Fri.–Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)
FEBRUARY		
2–3	Boston	(Fri.–Sat. XIV)
6	Providence	(4)
9–10	Boston	(Fri.–Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23–24	Boston	(Fri.–Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)
MARCH		
2–3	Boston	(Fri.–Sat. XVII)
6	Boston	(Tues. G)
9–10	Boston	(Fri.–Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23–24	Boston	(Fri.–Sat. XIX)
27	Cambridge	(5)
30–31	Boston	(Fri.–Sat. XX)
APRIL		
1	Boston	(Sun. e)
3	Providence	(5)
6–7	Boston	(Fri.–Sat. XXI)
10	Cambridge	(6)
13–14	Boston	(Fri.–Sat. XXII)
17	Boston	(Pension Fund)
20–21	Boston	(Fri.–Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.–Sat. XXIV)

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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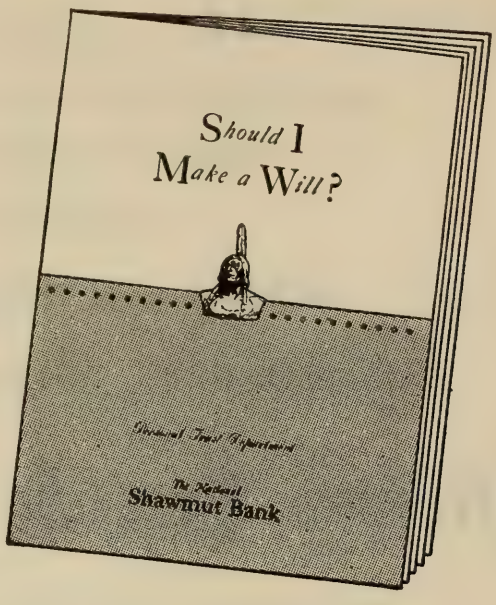
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Prades Festival Broadcasts

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The color prints now on exhibition in the Gallery are the work of Eliot Porter of Santa Fe, New Mexico, who specializes in the photography of birds and other wildlife.

• •

CHILDREN'S CONCERTS

Concerts for young people, surely essential to any musical community, are announced to be given in Sanders Theatre at Harvard University under the auspices of the Shady Hill School of Cambridge. The concerts will be given on four Saturday afternoons from 3:00 to 4:00 (December 2, January 27, March 10, April 28). Two of the concerts will be performed by the Zimbler Sinfonietta and will include Prokofieff's "Peter and the Wolf." Richard Burgin will conduct and Rudolph Elie will be the commentator. At the last concert, Boris Goldovsky will direct Benjamin Britten's "Let's Make an Opera," composed for school performance in which the audience participates. Mrs. William H. Prosser, 58a Washington Avenue, Cambridge 40, as Chairman of the Committee, has announced this as a non-profit enterprise. The tickets for the series are $4.80 and $7.20, tax included.

• •

THE ALBERT SCHWEITZER FESTIVAL

The present Festival in honor of Albert Schweitzer and for the benefit of his hospital in Africa will have its contributions from Symphony Hall. The culminating "event" will be a concert in Sanders Theatre on Wednesday, November 29 at 8:30, with the Zimbler Sinfonietta and the Berkshire Woodwind Ensemble under the direction of Louis

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Speyer. The program will include Bach's Third Brandenburg Concerto and Concerto for Two Violins (Soloists, Ruth Posselt and Richard Burgin), the Sextet by Poulenc, Concerto da Camera by Honegger and a group of songs by Elmer Dickey, tenor. Tickets are in charge of Mrs. Louis Speyer, 61 Vernon Street, Brookline.

• • •

ORGAN RECITALS

The remaining two recitals of the series of three on the new Symphony Hall organ by E. Power Biggs will take place on Monday evenings, November 20, and December 4. On November 20 Mr. Biggs will repeat the Bach program which Felix Mendelssohn performed in Leipzig in 1840 for the purpose of raising funds for a Bach monument: The "St. Anne" Fugue, the chorale prelude, "Deck Thyself, O Soul, With Gladness," the Toccata in F major, Trio Sonata No. 1 in E-flat, Prelude and Fugue in C minor. In addition to this, members of the Boston Symphony Orchestra will play movements from the cantatas. The third program will consist of Vivaldi's Concerto in D minor, William Selby's "Lesson," the Pièce Héroïque by Franck, the Second Sonata of Paul Hindemith, the Toccata and Fugue in D minor of Bach, Three Noels by Daquin, a choral prelude by Brahms and Variations on a Noel by Dupré.

• •

ON BEHALF OF CHAMBER MUSIC

The eighty-sixth birthday of Mrs. Elizabeth Sprague Coolidge on October 30th last was remembered by more than one writer, who reviewed her persistent, generous and notably successful efforts on behalf of chamber music and its performance. An editorial in the *Boston Globe* on October 28 is here quoted:

About twenty-five years ago the Boston and New York reviewers began writing with an unwonted warmth about an annual series of string quartet concerts in an old country church on a mountain side south of Pittsfield, nothing but a famous quartet, a distinguished audience in the ancient pews, the grandeur of Nature seen from the windows, and some of the finest and seldom heard music. This had really begun in 1918 as the Berkshire Chamber Music Festival, but the Coolidge Foundation which came in 1925 established it as a Department of the Library of Congress, where it now flourishes....

The string quartet is now being permanently transferred, both in performance and in new compositions of chamber music both by Americans and by Europeans this time permanently from Europe to America. It has found its way from an abandoned country meeting-house in the Berkshire Hills to The Library of Congress and to the Coolidge Auditorium.

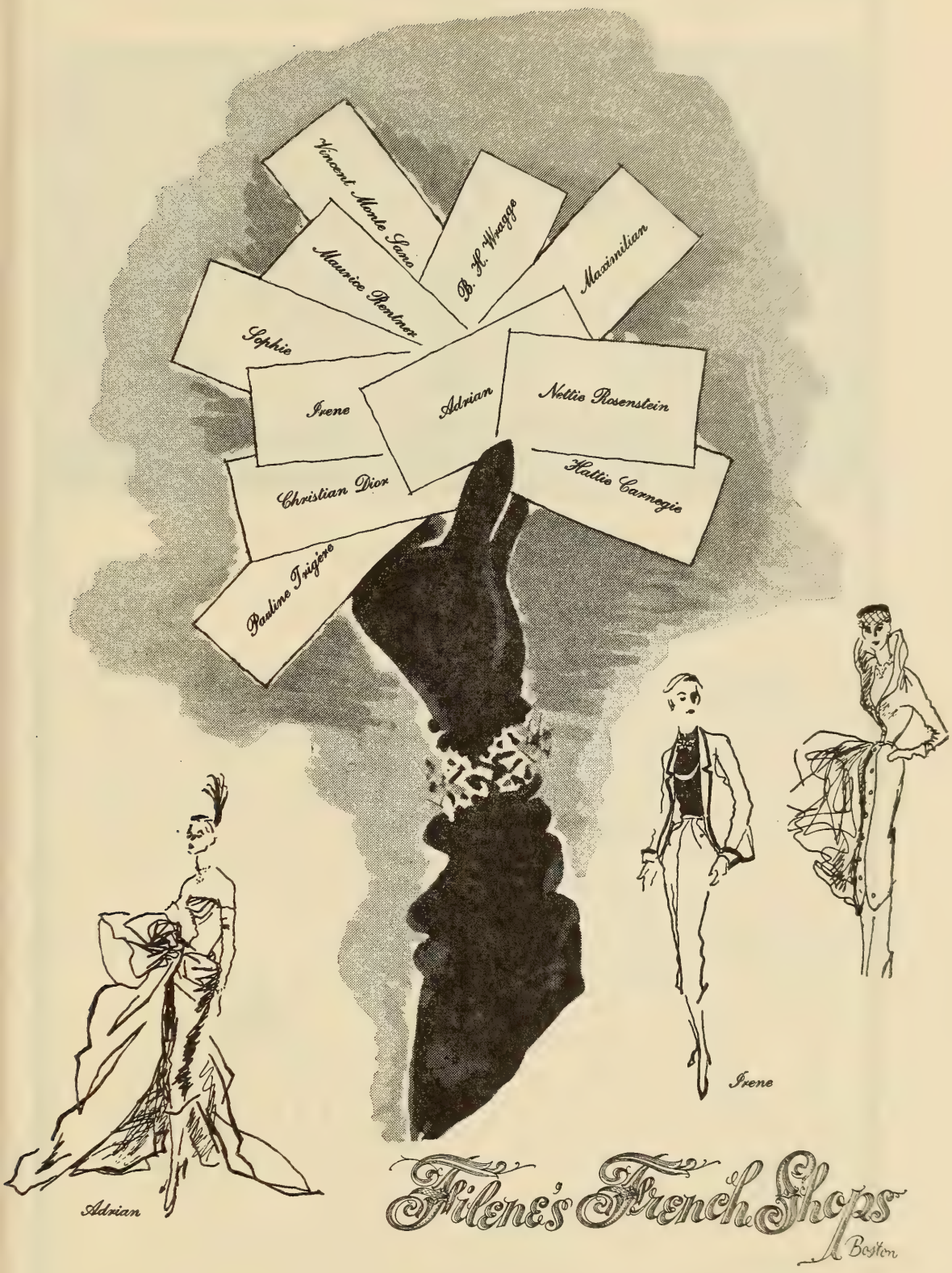
This whole story is so rich in human material and reaches so far into contemporary history that it will demand a full-scale biography at some time which Mrs. Elizabeth Sprague Coolidge's admirers and appreciators hope will be a long while off. The last day of the three-day Festival in The Library of Congress, October 30, will be the 86th birthday of the foundress. This mere hint of the immense help she has been to more than the art of music alone, is also a reminder to individuals in institutions. It shows how great things come from small beginnings, and in Mrs. Coolidge's own words, "how precedence may be given to quality over quantity."

The list of people whose major life-work began after the age of fifty or later is becoming formidable. . . . Efforts as important as this one generally do take as long as that, and often longer. What is important is that the life-purpose be great.

• •

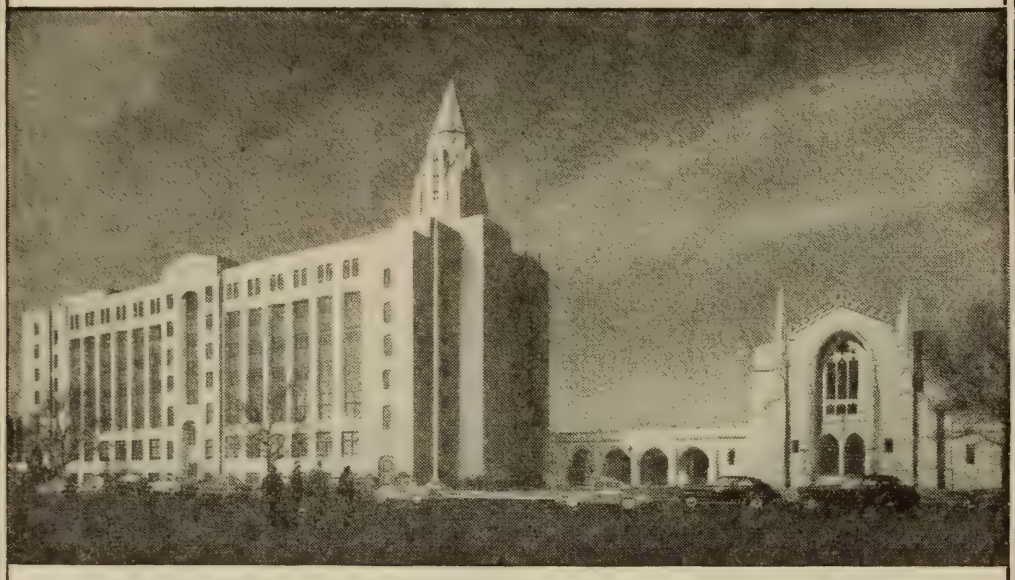
PRADES FESTIVAL BROADCASTS

The Bach Festival at Prades last summer, under the direction of Pablo Casals, has been recorded by Columbia Records, Inc. and will have an advance broadcast from station WXHR (99.9 FM) on ten successive evenings, November 15–25 from 10 to 11 P.M. C. W. Durgin, music critic of the Boston Globe, who was present at the Festival, will comment at these broadcasts.



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SATURDAY EVENING, NOVEMBER 11, *at* 8:30 *o'clock*

GIOVANNI GABRIELI.....Sonata Pian e Forte
(Edited by Fritz Stein)
(From "Sacrae Symphoniae," Venice, 1597)

SCHÖNBERG.....Chamber Symphony, *Op.* 9B
(Version for Full Orchestra)

MOZART.....Violin Concerto in D major (No. 7), K. 271A

I. Allegro maestoso
II. Andante
III. Allegro (Rondo)

(*First performance at these concerts*)

INTERMISSION

SCHUMANN.....Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

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"KAMMERSYMPHONIE," VERSION FOR FULL ORCHESTRA, *Op.* 9B

By ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874

Schönberg composed his Chamber Symphony, Op. 9, in 1906. The parts were scored for individual instruments. The Symphony had its first performance in Vienna, March 31, 1913. It was performed at the Boston Symphony concerts December 19, 1947, Eleazar de Carvalho conducting.

In 1935 the composer re-scored the work for full orchestra and this version was first performed in Los Angeles, December 17, 1935, the composer conducting.

The original *Kammersymphonie* is scored for sixteen instruments: flute and piccolo, oboe, English horn, two clarinets and bass clarinet, bassoon and contrabassoon, two horns and string quintet. The new version adds a flute, an E-flat clarinet, two oboes, a bassoon, two trumpets, two horns and three trombones. The string players would be increased accordingly.

IN Hollywood, looking back twenty-nine years to one of his earliest works composed in Vienna, Schönberg has arranged it for a full orchestra with only slight changes in the notation.

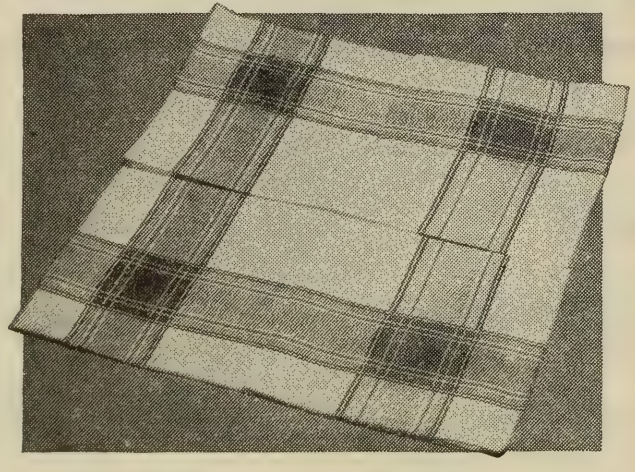
Composed between the First String Quartet in D minor of 1905 and the Second String Quartet in F-sharp minor of 1907–08, the Chamber Symphony belongs to that transitional point in the com-



poser's growth where amplitude in development was replaced by the utmost conciseness, and expanded form by brevity. Schönberg was soon to carry harmonic relationship to a tenuous point verging on the disappearance of tonal polarity (the harmonic basis of the *"Kammersymphonie"* is largely by intervals of the fourth instead of the usual thirds, but the piece opens and closes roundly and unmistakably in the key of E major). It was not by accident that Schönberg wrote a symphony of chamber proportions at this time. His tendency was then completely in this direction. The *"Gurre-Lieder"* (1900–01) and *"Pelleas und Melisande"* (1902–03) were his only previous orchestral works, and their lavish instrumental coloring, in line with the opulent *"Verklärte Nacht"* for String Sextet in 1899, had given way to the spare voices of individual instruments, where complex vocal line is accentuated and rich chromatic chords or sensuous color effects dispensed with altogether.

According to Egon Wellesz, Schönberg's disciple and first biographer, the Chamber Symphony caused in its first audience* in Vienna,

* Wellesz states that this performance took place "shortly after" the first performance of the D minor Quartet on February 5, 1907. Nicolas Slonimsky fixes the date as six years later, March 31, 1913.



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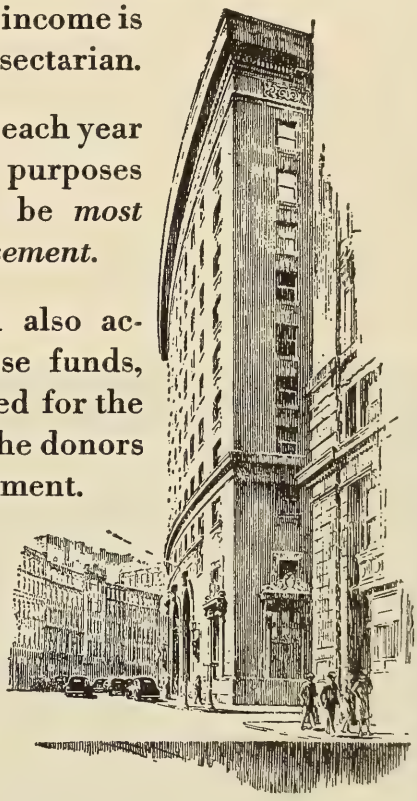
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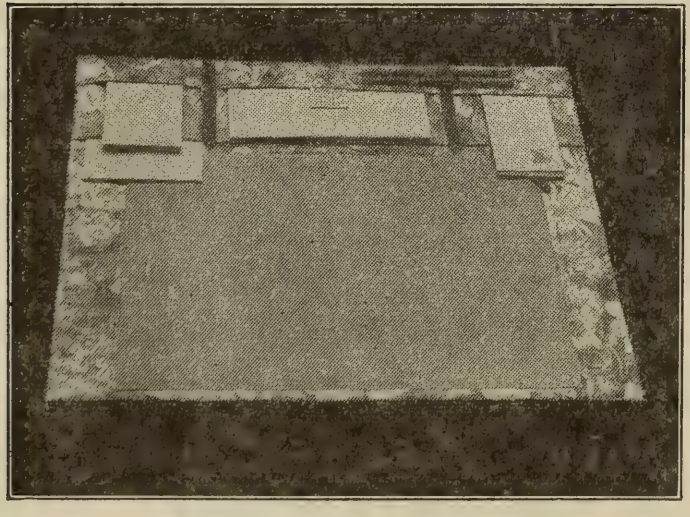
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where it was played by the Rosé Quartet together with wind players from the *Hofoper,* mingled bewilderment, fury, and derision. "The public did not trouble to wait for the end of the symphony, but interrupted the performance by banging seats, by whistling, and by their ostentatious departure. In order to avoid further disturbances at performances, Schönberg, on the occasion of a second recital that took place in the spring of that year in the *Ehrbar* Hall, had cards printed bearing the notice that the holder had the right only to quiet listening, but to no expression of opinion whether by applause or by hissing." The Berlin *Signale* named it *"Schreckenkammersymphonie,"* "Horror-Chamber Symphony"; the *Musical Courier* reported for its American readers: "Schönberg has once more baffled the critics and public, this time with his chamber symphony for fifteen solo instruments. In order to give the listeners an opportunity to become accustomed to and to find the meaning in the unintelligible mixture of sounds, the whole work was gone through twice, but its interest did not seem to be increased even by this stringent measure. The audience sat perfectly silent as if stunned. One Berlin critic compared the harmonic structure of the work to a field of weeds and turnips mixed together, and the general opinion was that the composition was a most unaccountable jumbling together of abnormalities."*

* Some will remember the complete dismay caused by the performance of Schönberg's Five Orchestral Pieces by the Boston Symphony Orchestra under the direction of Karl Muck on December 18, 1914.



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"The *Kammersymphonie,*" writes Mr. Wellesz,† "is one of the last compositions in which Schönberg makes use of tonality. The way in which he has enlarged harmonic possibilities and formed new cadences betrays sovereign mastery. Moreover, he has at the same time entered on the path to a new region. Already in the opening bars a chord consisting of five superimposed fourths appears, which harmonically heralds the first theme of the principal section, a passionate theme of aspiration for the horn.

"This theme, made up of fourths, plays an important part in the course of the symphony: it appears at all the important points of departure in the development, and thanks to its peculiar composition it is capable of discarding tonality and also, through its fanfare-like character, of bringing into the polyphonic texture of the voices a contrast that has immediate effect.

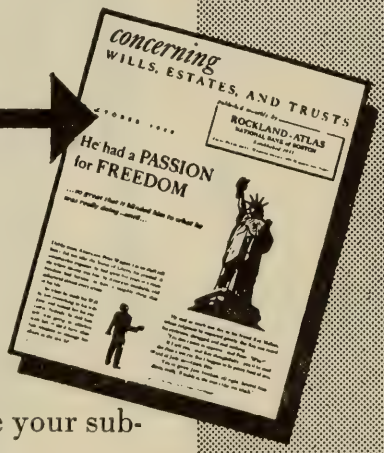
"Directly after the horn theme, a short motive appears leading to a cadence in E major; then follows the chief theme, which is constructed out of a lavish use of the whole-tone scale. . . .

"Here Schönberg had already found a way to a concise form of theme-construction, the like of which he had not quite fully achieved in the [First] string quartet. This, by the way, is an example of the 'untheoretical' nature of each of Schönberg's ideas. Still involved to some extent in the practice of his time, Schönberg strove to work out this thematic idea and to develop it in the accepted way, until after

† Arnold Schönberg, E. P. Dutton and Company, New York.

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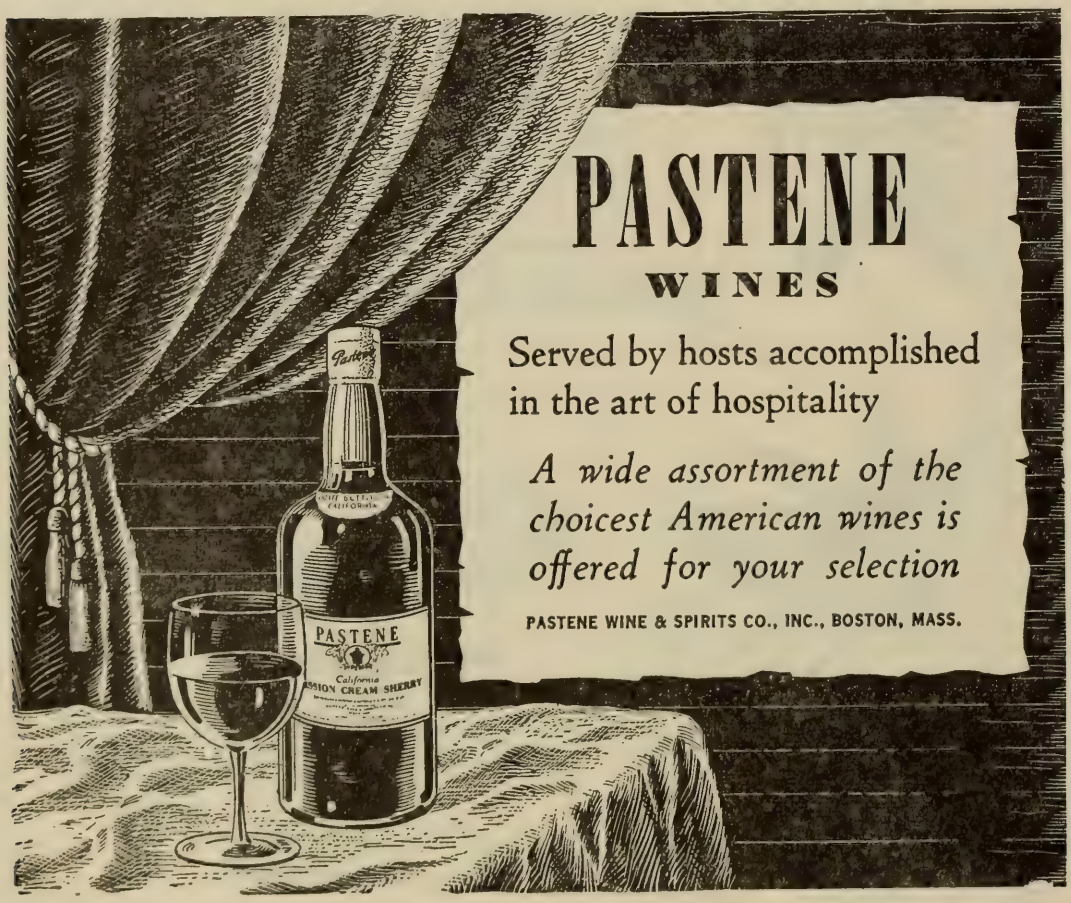
some days he saw that the theme *must be exactly* as it had occurred to him, and that his inspiration was different from that of his contemporaries.

"The recognition of this was of decisive importance for Schönberg; from that time onward, he followed the dictates of the voice within and severed all connection with the traditions of the past. This represented the real liberation of his nature from ties that were only an impediment to his development.

"His labours at the *Kammersymphonie* gave Schönberg a decisive impulse in search of a new style of orchestration. All that he has orchestrated since the *Kammersymphonie* bears the stamp of being written for solo-players; that is to say, every instrument in the orchestra attains to importance and is treated in accordance with its nature. The problems to be faced in a composition for ten wind instruments and five strings had the effect of maturing this new principle in orchestration, and quite early in these works they led to a most highly individual colouring."

~

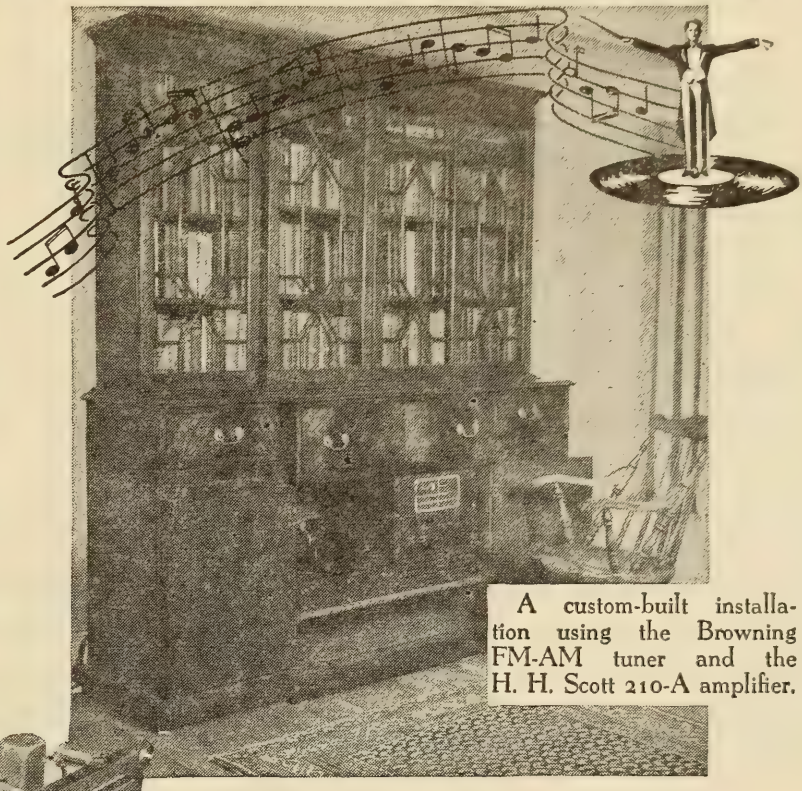
The Schönberg of the Chamber Symphony, aged thirty-one, was a very serious young artist, much troubled by the onslaughts which his music was causing in Vienna. But his subsequent career and works have shown plainly enough that he was never fundamentally discouraged nor dissuaded from following his own path. He became the center of a movement which freed music from its long established



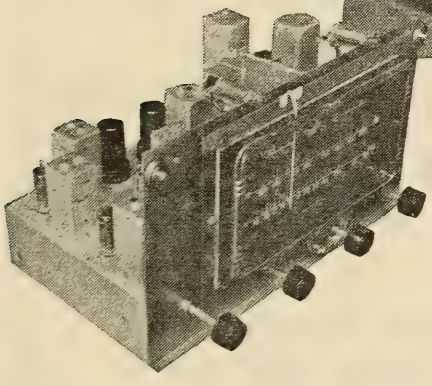
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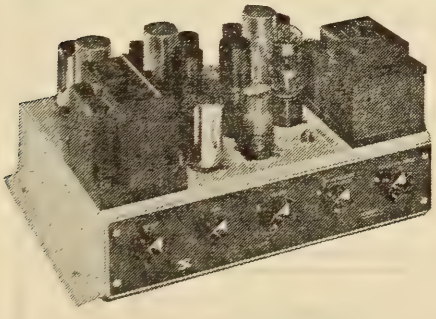
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chordal customs, equalized the twelve tones of the scale, and allowed the composer arbitrary selection in the ordering and use of them. The disciples long paid him homage; at last the listening public, while not taking to its heart a music which by its constitution was strange and challenging to many, came to respect the independence of Arnold Schönberg and admire his obvious courage and his remarkable expertness (reputed or perceived). Schönberg has long lived in California, highly valued as a teacher, composing occasionally. His latest works have shown a tendency toward reversion to unmistakable tonality, such as the Theme and Variations, *Op.* 43B, first performed by the Boston Symphony Orchestra (October 20, 1944). When Schönberg's "Twelve-Tone System," so-called, was debated lengthily and in such a way that the originator of it all was looked upon as an inventor of tonal complexities rather than as a musician and artist, he once remarked to one of his followers, José Rodriguez, "I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work, has a skeleton, a circulatory and nervous system. I wish that my music could be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us."

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When the National Institute of Arts and Letters gave Schönberg the Award of Merit in 1947 for an "eminent foreign artist, composer, or writer, living in America," the composer, being not only a musician but a philosopher of the quizzical and dialectical sort, wrote, not ungratefully, in reply:

"To the National Institute of Arts and Letters,
"Mr. President, Ladies and Gentlemen:

"I am proud about the formulation under which this award has been given to me.

"That all I have endeavored to accomplish during these fifty years is now by you evaluated as an achievement seems in some respects to be an overestimation.

"At least not before now could I sum it up — that is: while it still looked like a pell-mell of incoherent details — at least then did I fail to understand it as a direction leading toward an accomplishment. Personally I had the feeling as if I had fallen into an ocean of boiling water, and not knowing how to swim or to get out in another manner, I tried with my legs and arms as best I could.

"I do not know what saved me; why I was not drowned or cooked alive —

"I have perhaps only one merit: I never gave up.

"But how could I give up in the middle of an ocean?

"Whether my wriggling was very economical or entirely senseless, whether it helped me to survive or counteracted it — there was nobody to help me, nor were there many who would not have liked to see me succumb.

"I do not contend it was envy — of what was there to be envious?

"I doubt also that it was absence of good will — or worse — presence of ill wishing.

"It might have been their desire to get rid of this nightmare, of this unharmonious torture, of these unintelligible ideas, of this methodical madness — and I must admit: these were not bad men who felt this way — though, of course, I never

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understood what I had done to them to make them as malicious, as furious, as cursing, as aggressive — I am still certain that I had never taken away from them something they owned; I had never interfered with their rights; with their prerogatives; I never did trespass their property; I even did not know where it was located, which were the boundaries of their lots and who had given them title to these possessions.

"Maybe I did not care enough about such problems; maybe I myself failed to understand their viewpoints, was not considerate enough, was rough when I should have been soft, was impatient when they were worried by time and pressure, ridiculing them when indulgence was advisable, laughed when they were distressed.

"I see only that I was always in the red —

"But I have one excuse: I had fallen into an ocean, into an ocean of overheated water and it burned not only my skin, it burned also internally.

"And I could not swim.

"At least I could not swim with the tide. All I could do was to swim against the tide — whether it saved me or not.

"I see that I was always in the red. And when you call this an achievement, so — forgive me — I do not understand of what it might consist.

"That I never gave up?

"I could not — I would have liked to.

"I am proud to receive this award under the assumption that I have achieved something.

"Please do not call it false modesty if I say:

"Maybe something has been achieved but it was not I who deserve the credit for that.

"The credit must be given to my opponents.

"They were the ones who really helped me.

"Thank you.

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VIOLIN CONCERTO IN D MAJOR, K. 271a (271i)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Composed in 1777, this concerto of which the original manuscript has been lost has survived through copies. It was first published by Breitkopf & Härtel in 1907 and first performed by H. Petri in Dresden on November 4, 1907.

The accompaniment calls for two oboes, two horns and strings.

FIVE violin concertos by Mozart, composed at Salzburg in the year 1775,* have come down to us in fully recognized original manuscripts. Two more exist in unauthenticated copies which were made by the early collector of Mozartiana, Aloys Fuchs (1799–1853), and eventually acquired by the *Staatsbibliothek* in Berlin. Since Fuchs had not written on his copies the expected legend, *"kopiert nach dem Autograph,"* they were presumably derived from unknown sources and accordingly were allowed to lie little regarded in the archives of the great library for many years. One of these two in E-flat major

* K. 207 in B-flat, 211 in D, 216 in G, 218 in D, 219 in A. There was also the childhood "Adelaide" Concerto performed by Yehudi Menuhin at these concerts March 23, 1934.

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(K. 268) is considered "spurious" by Alfred Einstein, a piecing out by a later hand from what could have been no more than a "hasty sketch" made by Mozart in 1780 of which the middle movement "is certainly a crude forgery."*

But the other of these two posthumous concertos presents a very different case. When Mozart scholars at last gave their full attention to the score, it became obvious that Mozart's genius shines through it. All that has given pause to the experts is the style. The copy bears Mozart's date, "July 16, 1777," when the composer had his Paris trip in mind and may have intended it for that city. But the brilliance and high range of the solo part and the individual treatment of the wood-wind instruments bespeak a later Mozart — the Mozart with Paris and Mannheim behind him. Mr. Einstein believes that the original manuscript may have been a sketch with full indications which were filled out later by another hand.† It may thus have been

* This concerto was performed at these concerts February 18, 1921 by Jacques Thibaud. Contrary to earlier opinion, Mr. Einstein attributes this to 1780 which would make it the seventh in order, instead of the sixth as listed in the first edition of Köchel's catalogue.

† There are two objections to this theory: Mozart would not have been likely to put a careful date on an uncompleted sketch, and if he had completed it later in Austria, it would hardly have been found in Paris, as it presumably was, by Habeneck.

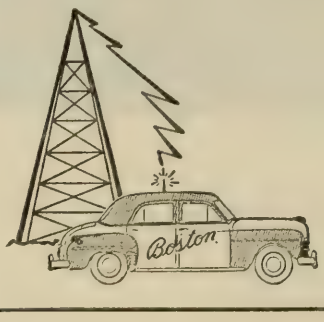
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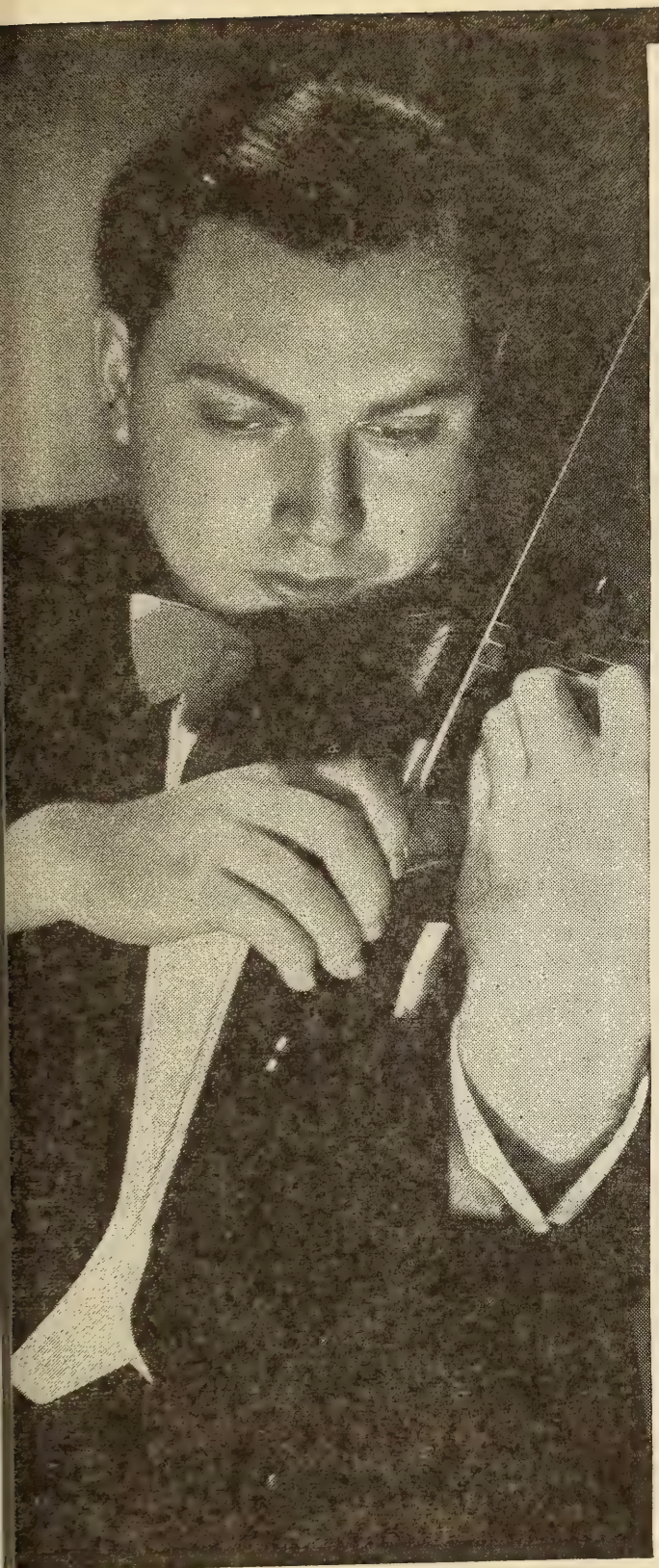
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touched up when it was copied in France for virtuoso purposes. Georges de Saint-Foix, who with Einstein may be confidently named as the most eminent of Mozart scholars, writes, "The authenticity of this score as coming from Mozart is incontestable." He finds the basic conception quite congruous with the Piano Concerto (K. 271) which Mozart wrote for Mlle. Jeunehomme of Paris in the same year. He differs with Einstein only in assuming that the rewriting was Mozart's own. Another piece of evidence supports the true parenthood of the Concerto. A theme of the final rondo was taken from the *Gavotte Joyeux* of Mozart's ballet *Les Petits Riens,* written for Paris in 1778. This was in accord with Mozart's custom, while theft of the theme by an impostor could hardly have been possible from a score which lay forgotten in the library of the Paris *Opéra* until 1872.

This Concerto which has survived only through copies poses further questions of style and authenticity. Its history makes an interesting story. In the early part of the last century, when the unpublished items of Mozart's legacy to the world were less prized than now, F. A. Habeneck, the conductor of the Paris Conservatory Orchestra, let it be known that he possessed the manuscript of an unknown violin concerto by Mozart — whether the original or a copy is not clear. In 1837 this manuscript mysteriously "disappeared," but the music itself was not lost for in 1835 he had allowed Eugène Sauzay to make

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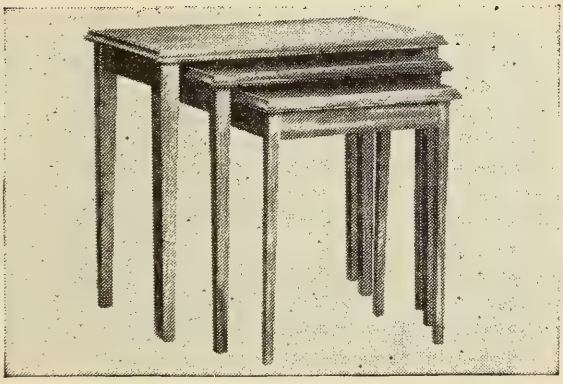
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a copy for Sauzay's teacher, the French violin virtuoso Baillot. Sauzay's son, Jules, fell heir to his father's copy, but was as close with it as the others had been. "He deemed it a filial duty to screen this copy from profane eyes."* But many years later the curiosity of a Mozart specialist in Dresden, Ernst Lewicki, was aroused. He corresponded with Sauzay, obtained quotations from the concerto and published them in the *Dresdner Anzeiger* in June 1907. Albert Kopfermann of the Royal Library in Berlin compared these quotations with the copy by Fuchs which had lain there for half a century among the items labeled with that damning word *"zweifelhaft."* If Fuchs had made his copy from Sauzay's in Paris, little would be proved; if he had made it from another and independent source, this would be a strong argument in favor of authenticity. This could not be ascertained, but a comparison showed little variance in the two copies. Kopfermann was impressed to the point of editing the score for publication by Breitkopf & Härtel in that year. It was performed in November, 1907, in Dresden, Berlin and London, arousing considerable public interest and critical speculation and disagreement. The Concerto has been played widely by Georges Enesco and by Yehudi Menuhin.

* See F. O. Souper, Monthly Musical Record, March-April, 1933.



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YEHUDI MENUHIN

YEHUDI MENUHIN was born in New York, January 22, 1917, of Palestinian Jewish parents, intellectual, fond of the arts, but not skilled musicians. At four, he took his first lessons from Louis Persinger in San Francisco. Yehudi was seven when he appeared as soloist with the San Francisco Symphony Orchestra. In the following year he gave a recital at the Manhattan Opera House in New York. He went to Europe to study with Georges Enesco. Adolf Busch was his third and last master. Mr. Menuhin was active throughout the war, giving benefit concerts, and playing for the armed forces in many parts of the world.

He appeared as soloist with this orchestra March 23, 1934, playing Mozart's early Violin Concerto in D, and the Concerto of Beethoven. On February 4, 1937, he played in Schumann's Violin Concerto and Mendelssohn's; on March 20, 1942, Beethoven's Concerto; on December 20, 1945, Bartók's Concerto and Mendelssohn's; he played Brahms' Concerto in a Pension Fund concert, January 8, 1950.

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The most recent performance at the Boston Symphony concerts was January 30–31, 1948, Leonard Bernstein conducting.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a



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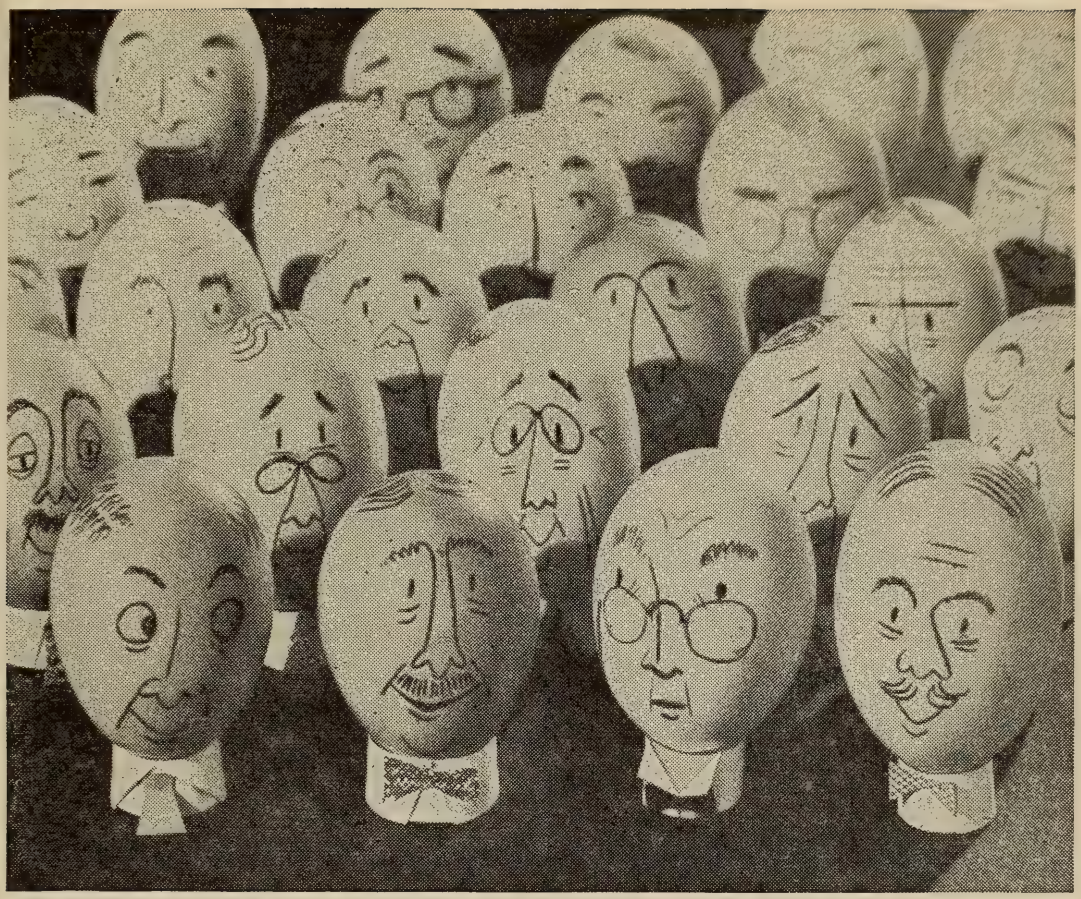
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distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a sub-

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urb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."*

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from

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Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like

afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*



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unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished: only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."



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When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumenta-

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tion. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change.

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When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo.

—

"The opening of the First Symphony was intended to sound like a summons from heaven, evoking the vital forces of springtime. . . . The introduction continues with a suggestion of the first stirrings of sap in the trees and awakenings of woodland life; and at last the Spring enters in full vigor. A quieter second group begins with an admirably contrasted theme in a subtle blend of keys, and ends with a vigorous cadential epigram, difficult to bring out as Schumann scores it. The development picks up its sequences in Schumann's way, which somewhat resembles the way of Schubert and of all young composers who have not been trained under the eye of a Rubinstein; but most especially of those who have. . . . When Shakespeare called springtime 'the

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only pretty ringtime,' he obviously referred to Schumann's happy use of the triangle in the lighter passages of this development. The recapitulation arrives at the top of a grand climax in which the opening phrases of the introduction blaze forth in the full orchestra, to be followed by the continuation of the allegro theme instead of the theme itself which, admirable in its original place, would have been prosaic here. (This is the kind of lesson the school of Rubinstein never learnt.) The coda introduces, with the happiest effect, an entirely new spring song. . . .

"The slow movement, unlike the short intermezzi that occupy its place in Schumann's later symphonies, is a spacious lyric with sustained development. Its orchestration is rich, and so successful as to indicate that Schumann had a decided talent in that category, though he afterwards stifled it. . . . The main theme is a broad cantabile which alternates with a modulating theme introduced by an auxiliary inner figure. The whole is scored for small orchestra, until in the coda the trombones enter softly with a very solemn modulating sequence. This, at first seeming to arise from the [main] theme, proves to be an anticipation of the theme of the scherzo, which follows without break.

"The scherzo is in D minor, a key which it enters by the subdominant. The first trio is a highly imaginative and picturesque design in D major, in chords distributed between wind and strings in a constant rhythmic figure. The first return of the scherzo is represented only by its first strain, which is immediately followed by a second trio in

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B-flat. . . . The mood of the second trio shows a bustling energy which sets off the following full da capo very well, while the sequences do not last long enough to make us feel the substance to be too dry. Certainly it is not a good model for students; but to adopt Dr. Johnson's criticism in its two forms, the colloquial and the lexicographical, it has wit enough to keep it sweet, while a student's imitation would doubtless not have sufficient vitality to preserve it from putrefaction. The coda, with its mysterious fleeting vision of the first trio, is really wonderful.

"The finale begins with a scale in a striking rhythm, and proceeds to a main theme as slight as a daisy-chain (and why not?). . . . The development is a very different matter. Beginning dramatically, it first deals gently with [the second theme,] but then, at the summons of the trombones, takes that rhythm back to the original scale figure, which it builds up into an enormous and impressive sequence . . . which rises to an ominous forte, but never to a fortissimo: and the climax is actually a decrescendo. The home dominant being at last reached, the recapitulation is ushered in by that most dangerous of unorthodoxies, something that is thoroughly old-fashioned: that is to say, an unbarred cadenza for the flute. As Wagner's Hans Sachs says, 'In springtime it must be so.' The full energy of the finale appears in its coda, which grandly works up the thread of the development to a triumphant end."

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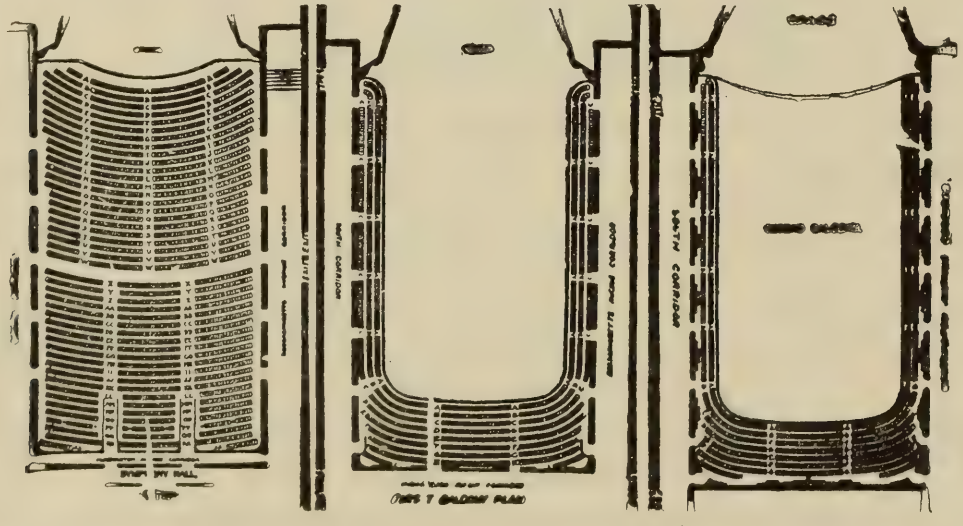
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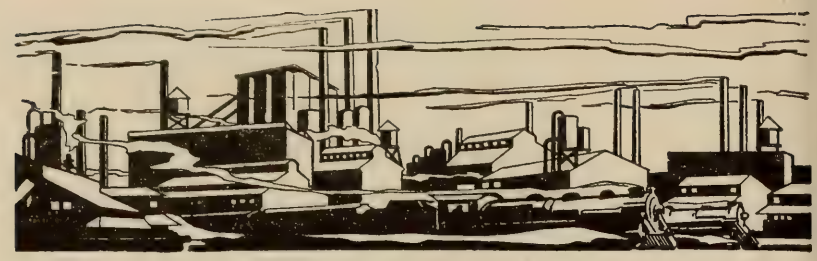
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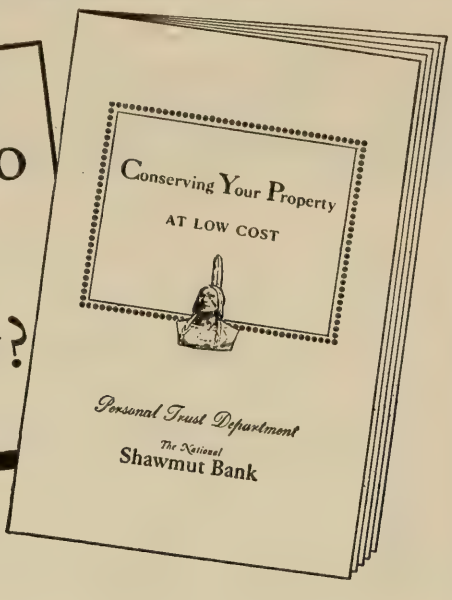
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10. Scarlet Tanager
11. Alder Flycatcher
12. Dead Arctic Tern
13. Yellow Warblers
14. Woodhouse's Jay
15. Mountain Bluebird
16. Blue Grosbeak
17. Hooded Oriole, Female
18. Hooded Oriole, Male
19. Meadowlark
20. Lichen and Rocks
21. Matinicus Rock Lighthouse
22. Florida Jay
23. Barn Swallow
24. Monument Valley
25. Woodcock's Nest
26. Fungus and Ferns
27. Pink-sided Junco
28. Fungus on Birch Logs
29. Red-shafted Flicker
30. Dew on Spider Web
31. Yellow Warbler
32. Black-throated Green Warbler
33. Virginia Rail
34. Acadian Chickadee

• •

ON BIRD PHOTOGRAPHY

By Eliot Porter

Nearly every photographer, especially of birds, feels compelled at some time to tell how he does it and what he considers are necessary attributes and equipment. There are usually many musts on his list. One photographer insisted that a prerequisite was an ability to climb trees, in particular tall trees without branches for the first hundred feet. At first this made me feel very inadequate and that I was missing many opportunities. I even considered seriously buying a lot of fancy tree

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climbing equipment; but laziness eventually prevailed and I have since confined my tree climbing activities to old orchards.

The only admonition that I feel I should like to make is one not involving equipment — which may properly be left to every photographer to adapt to his own needs — but one concerning a point of view. Photography to me is most satisfying when treated as a form of expression rather than as a series of records. Each picture, if it is worth making at all, is worth making as beautiful, interesting and complete as possible.

In my early efforts along this line I ran up against two limitations which seriously interfered with obtaining a quality in photographs of birds comparable with that of more controllable subjects. They are limitations of illumination and shutter speed. Their circumvention has led to a rather striking change in my method of procedure.

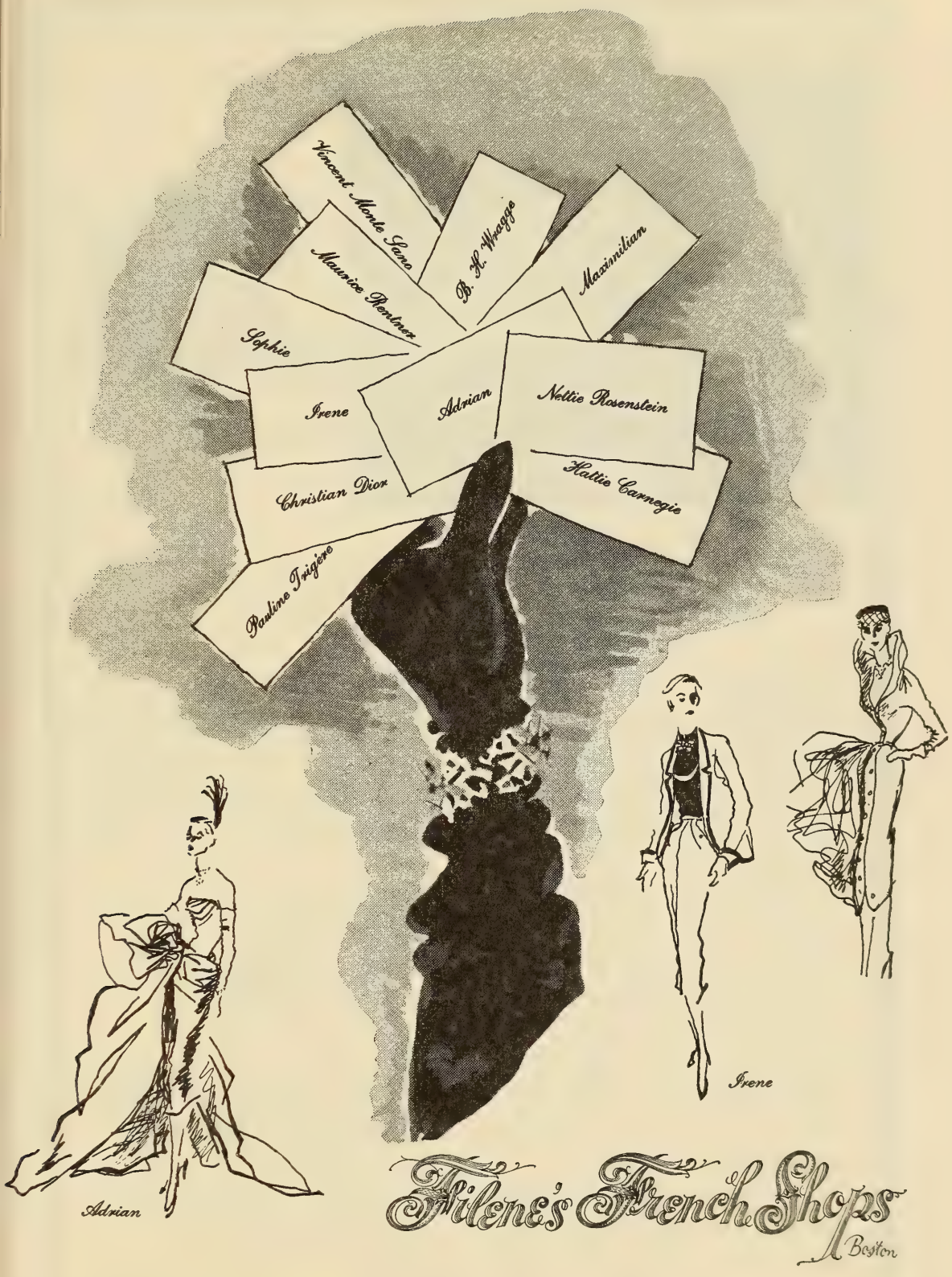
At first I would carry a camera and tripod in one hand and sometimes a blind in the other. It was possible to walk many miles over rough country with this simple equipment without fatigue. When I decided to use artificial light in the form of flash lamps to overcome the first limitation, my equipment became bulkier and heavier. I put the camera and tripod on my back and carried lamps and reflectors in my hands. Although remote control operation made the blind unnecessary, nevertheless the feasible radius of activity from motor transportation shrank substantially. When I introduced into my apparatus electrical in place of mechanical synchronization the necessity for carrying batteries still further limited my area of operation, which I partially reestablished by using a wheelbarrow and by increased effort. The big change came in recent years by adopting high speed electronic flash devices as a solution to both limitations at one stroke. With such equipment the greatest possible control so far envisaged is attainable, but at great sacrifice of mobility now reduced to a radius of a few hundred yards. The total weight of apparatus soared up to over two hundred pounds. This was a serious handicap but it was surmounted, at least here in the Southwest. I got myself a jeep.

Perhaps the next change will be in the direction of lighter equipment. However, a Boston friend assures me that the near future will bring the perfection of the individual helicopter, weighing no more than a man, which straps to one's back and is capable of converting the bird photographer into a modern Bellerophon!

UNUSED TICKETS

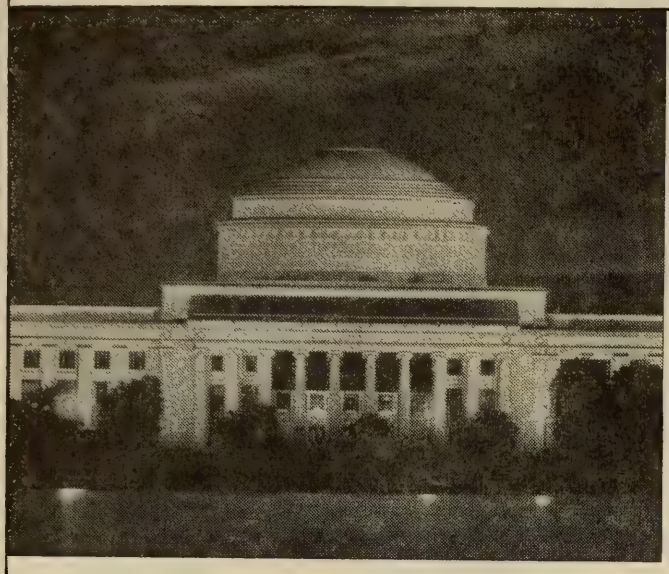
In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

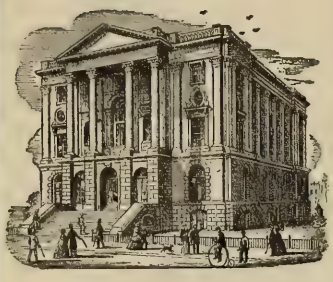
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Sibelius.....“Pohjola's Daughter,” Symphonic Fantasia, *Op.* 49

Sibelius.....Symphony No. 5 in E-flat, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

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I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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On the announcement that Dr. Koussevitzky would terminate his conductorship in Boston after twenty-five years, he received invitations to conduct orchestras in North and South America, Europe, and the youthful state of Israel. Immediately after the 1949 Berkshire Festival, Dr. Koussevitzky fulfilled his first California engagement — a set of concerts in the Hollywood Bowl. In early October he conducted the Brazil Symphony Orchestra in Rio de Janeiro — his first appearance in South America. Beginning in January, 1950, he fulfilled engagements — lasting into June — in Havana, Israel (debuts in each case), Rome, Brussels, Paris, and London. He had not had the opportunity to conduct in Europe for years. The remark of a critic in Rome is typical: "Although 76, he put into his performance the vigor and enthusiasm of a man of 30, adding to that youthful vigor all the experience of a career of many years."

From July 8 to August 13 last, he conducted at the Berkshire Festival. He flew from New York to Paris on September 21, and within the week had flown to Israel. After filling return engagements there until November, he flew on the sixth of that month to Paris, and thence to New York, arriving the eighth. From November 21 through December 9 he will conduct the Boston Symphony Orchestra at home and on visits to Providence, Newark, New York, Brooklyn, and Washington. Subsequently he will conduct the Israel Philharmonic on its first American tour.



"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49

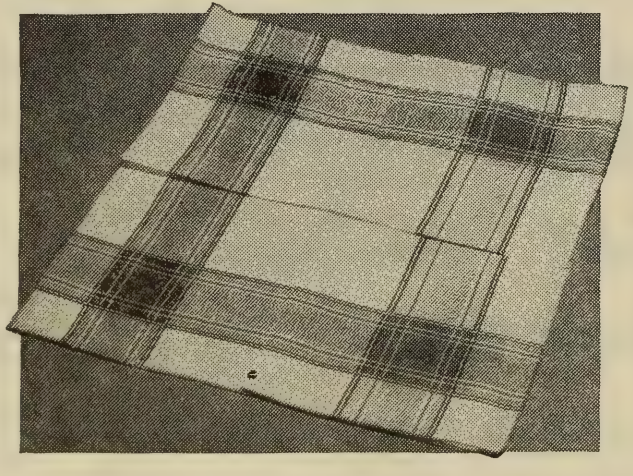
By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

Composed and published in 1906, *Pohjola's Daughter* was first performed under the composer's direction in St. Petersburg at a Siloti concert in December of the same year. Sibelius first conducted the work in Finland at a concert of the Helsingfors Orchestra, September 25, 1907. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union in Norfolk, Connecticut, the composer, on a visit to America, conducting this and others of his tone poems. The piece was first played by the Boston Symphony Orchestra January 12, 1917, under the direction of Karl Muck and was last played by this Orchestra December 6–7, 1935, Serge Koussevitzky conducting.

The orchestration includes: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets, three trombones and tuba, harp, timpani and strings.

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala"



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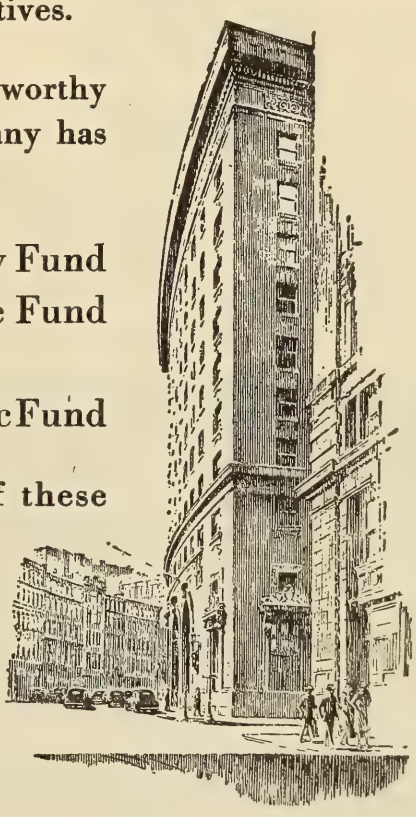
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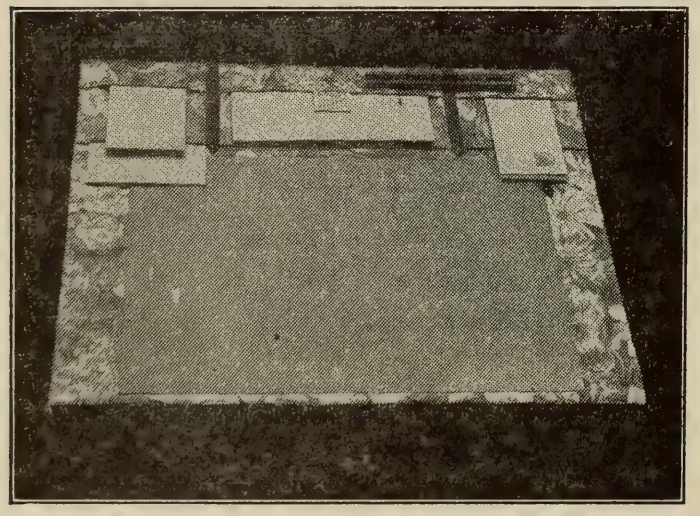
RALPH LOWELL, *President*

furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo,* or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"*:

* The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."



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Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero

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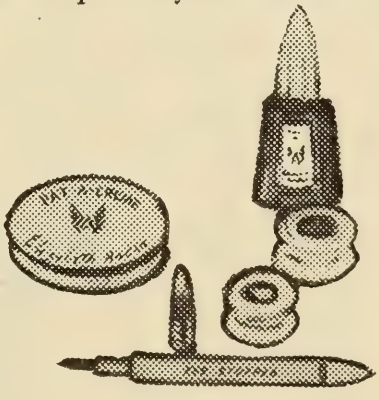
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despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

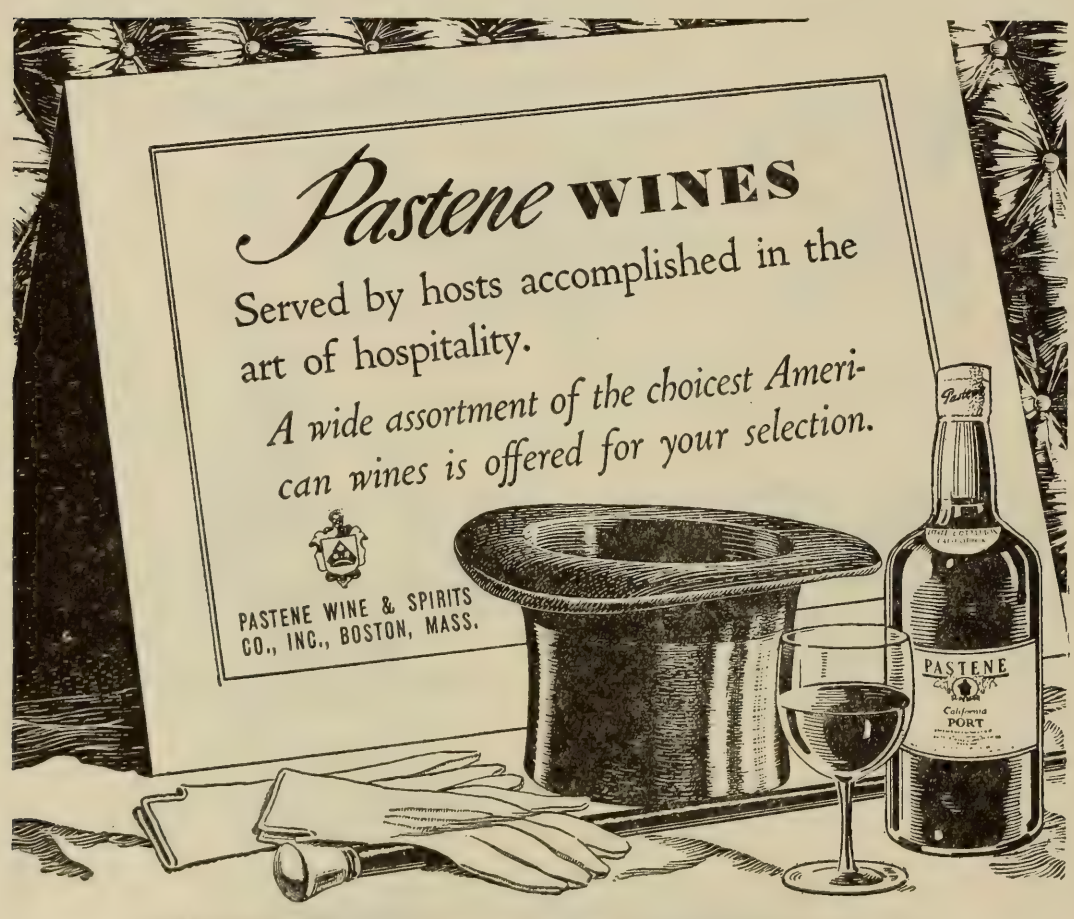
The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

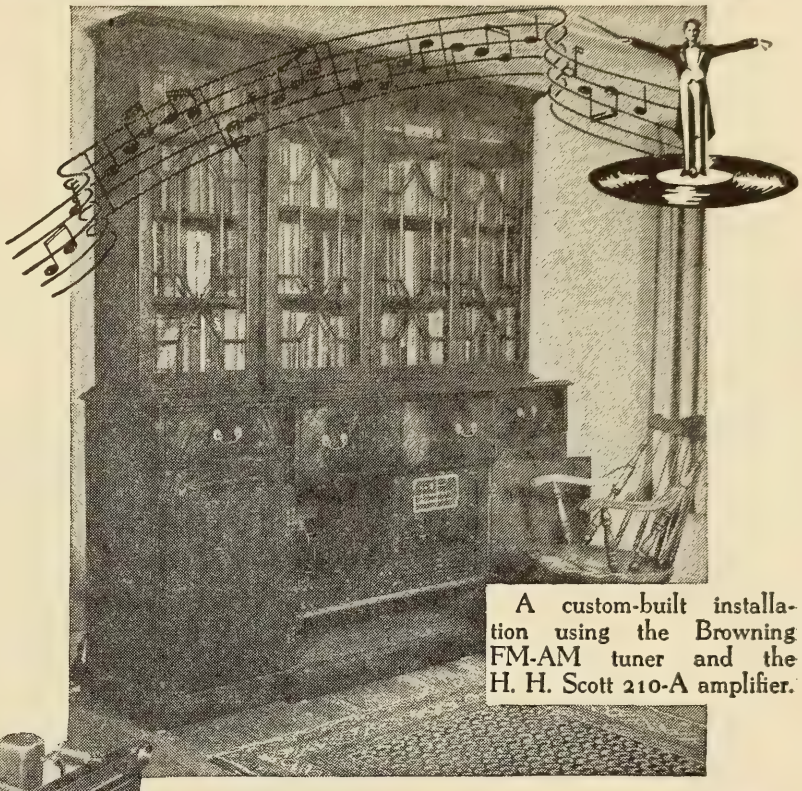
Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,



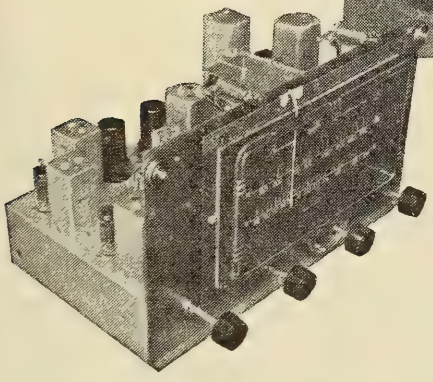
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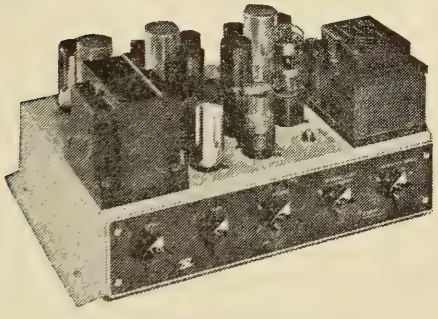
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But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further

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commands "peeled a stone" and hewed a pile of ice without scattering a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a



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smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and he lets loose wolves and bears to devour her.

~

"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was *"En Saga"* of 1892, a poem without specific episode, and in the same year the choral symphony *"Kullervo";* the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893–95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and *"Luonnotar"* (both of 1913), and *"Tapiola"* (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated

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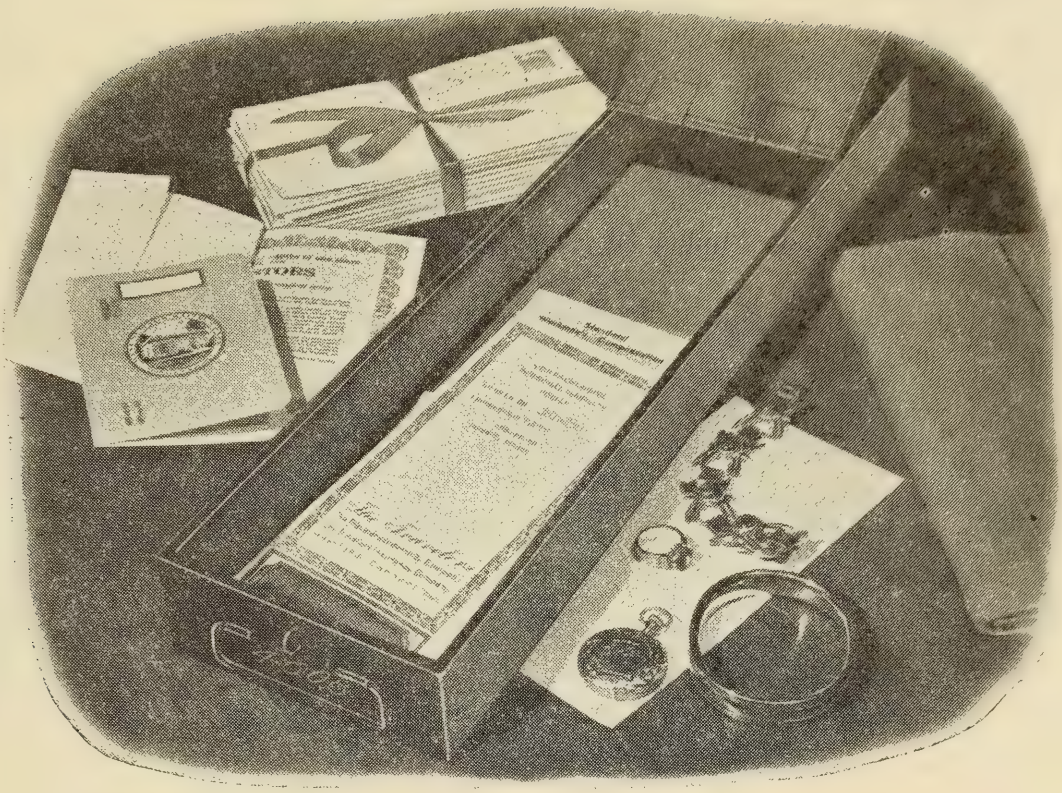


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string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo, pianissimo,* with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto,* is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns *(allegro).* The fantasia ends *largamente,* spreading to a *pianissimo* conclusion.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

The most recent performance in this series was on October 17–18, 1947.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his program music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and *"Luonnotar"* in 1913, "Oceanides" in the spring of 1914. In May and June there came the

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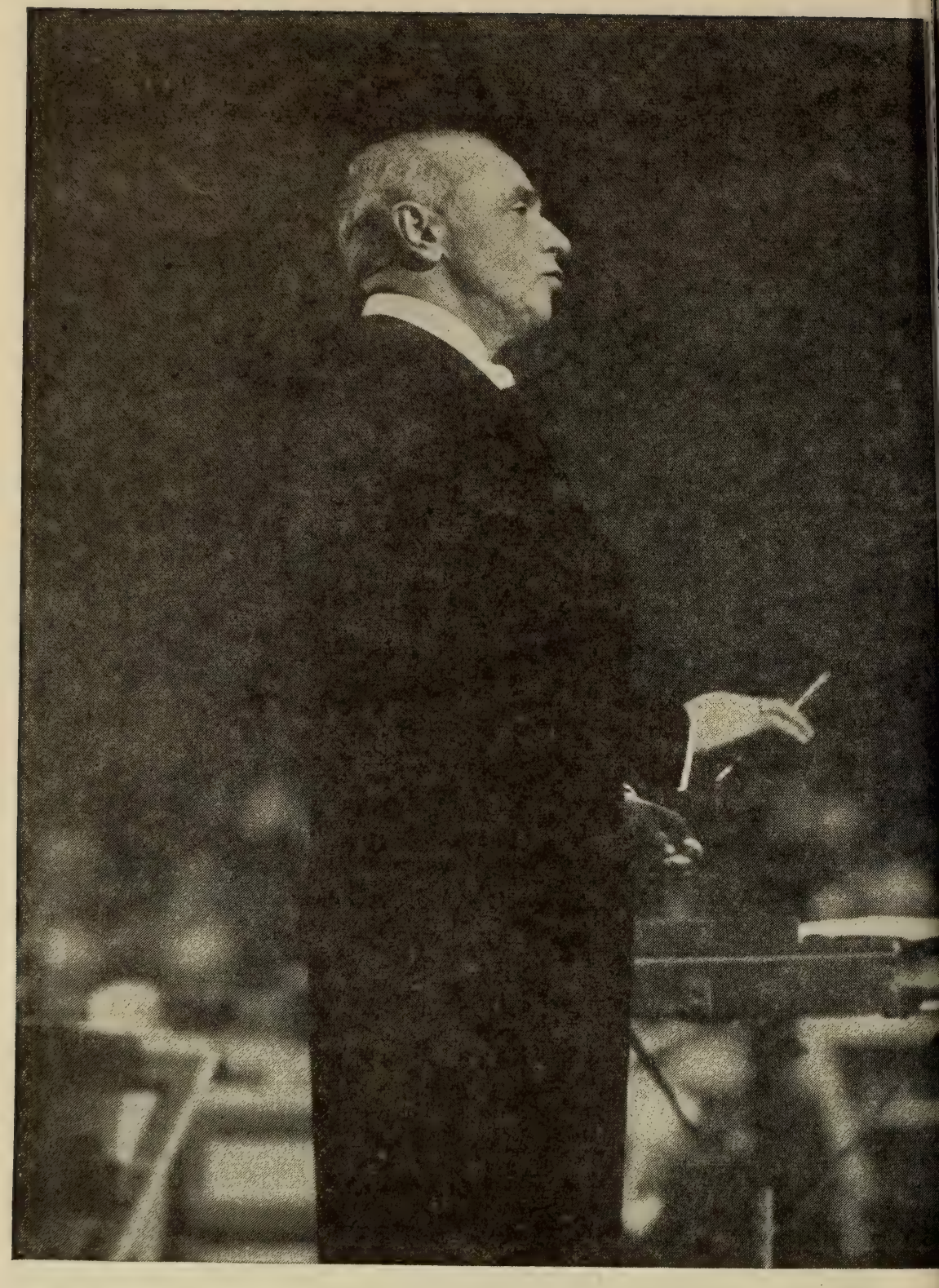


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distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The first World War descended like a pall over Europe. It cut him off

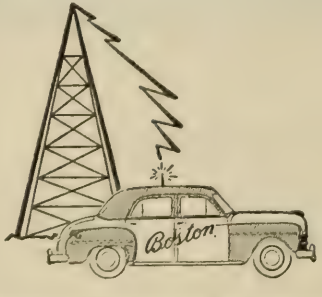
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from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his

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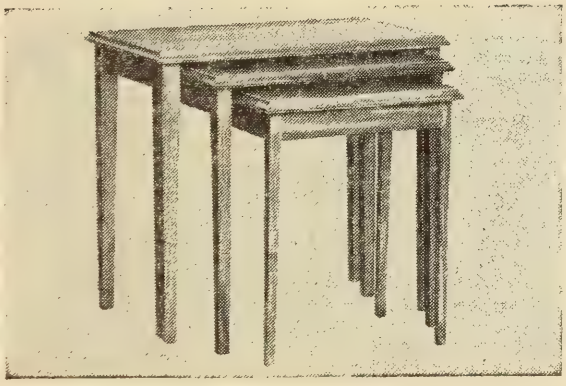
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usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the



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new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus

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did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccount-

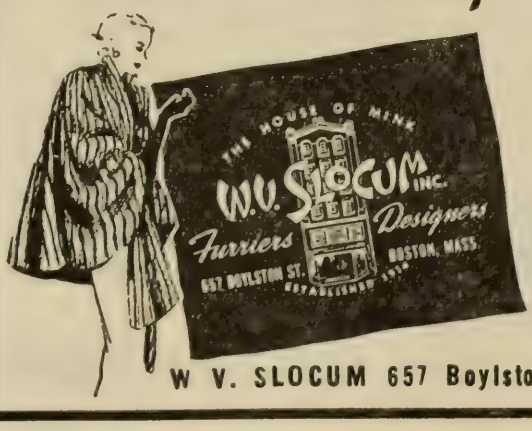
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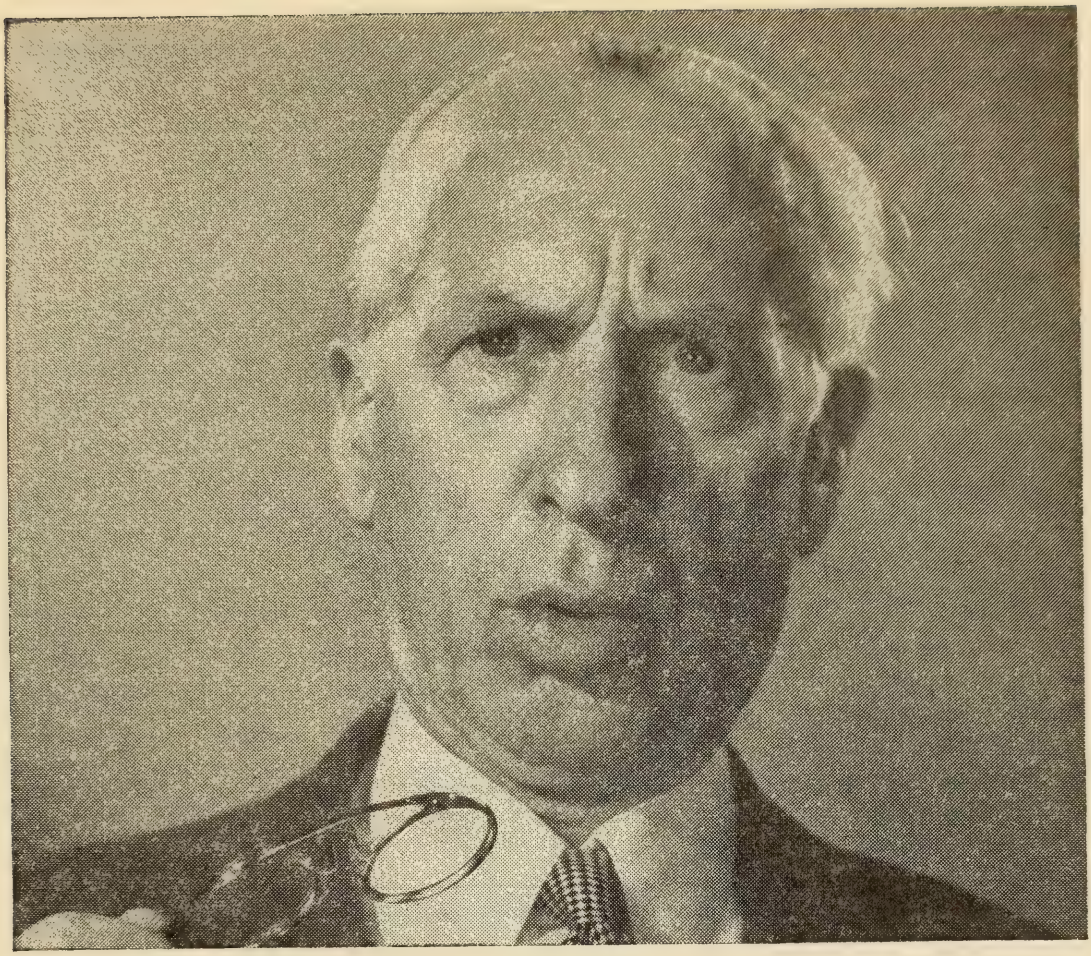
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able spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in

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The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

---

the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

• • •

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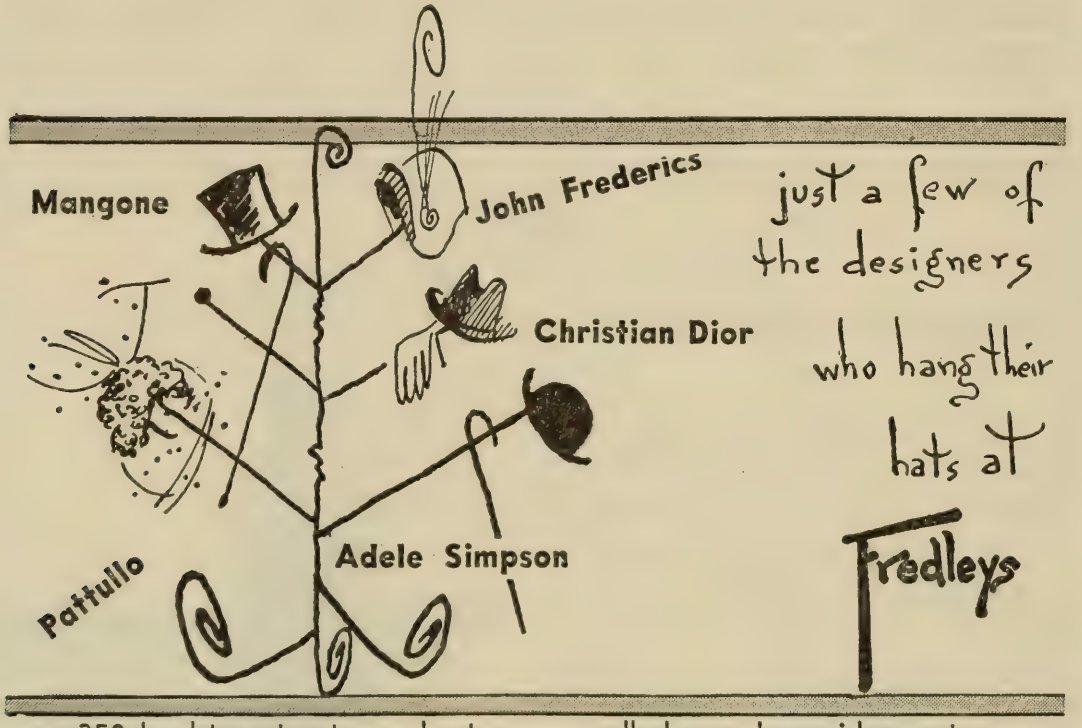
(The following letter was published in the *Boston Herald,* November 19 last)

To the Editor of The Herald:

A few days ago in this column Miss Elizabeth Norton expressed regret that the Boston Symphony Orchestra has found it necessary to make a double appeal this season and suggested that this might not be necessary if strict economy were practised. I believe this raises an important subject and deserves a considered reply.

First let me say that response to our appeals has been very gratifying and demonstrates the high place occupied by the Orchestra in the opinion of the community.

The question of expenditures has given us serious concern. Last year the management and committees of the Trustees made an item by item study of our expenses and a similar study is now in progress. But the opportunities for retrenchment are limited, for we do not believe



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that the public would tolerate economies which might jeopardize the musical standards of the Orchestra.

Miss Norton suggests, if I understand her, either that the season be shortened sufficiently so that one conductor can take all the concerts without a break or that we have two or more conductors, each taking a part of the season, thus eliminating guest conductors. We doubt if anyone wants a shorter season. Our long season is one of the major attractions which Boston offers to musicians. We believe the second course would be disastrous. Major Higginson's policy which the Trustees have followed was to have one conductor and make him fully responsible for all musical matters. We believe this policy above all others has led the Orchestra to its present preeminent position. Can anyone who attends the concerts and is a witness to the inhuman requirements which fine performances impose upon the Conductor question the necessity for some release from the intensity of rehearsals and public performances during a season of thirty weeks?

A proposed economy is that the Orchestra discontinue its tours. Its out-of-town concerts are not given at a loss. They represented in the Symphony season last year a net return of $155,000 after paying all expenses connected with them. These concerts have other significant values in promoting the name of the Orchestra and the name of its

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For fully two thirds of the Orchestra's seventy years of existence, the public was not called upon to assist in the financing of the Orchestra beyond paying for their seats. The prices paid were not then and are not now sufficient to cover the actual costs involved. The time has now come to face realistically the fact that patronage for the arts must rest on a broader base among those who enjoy its manifestations. We hope that the public will understand the need and importance of efforts to broaden this base and will reflect its feelings in such a way that our governmental officials will at least afford some relief from the crushing burden of taxation now borne by the Orchestra. This year we must collect from the public and turn over in taxes in one form or another $200,000—truly a heavy burden for an institution which not only provides Boston with the finest music but

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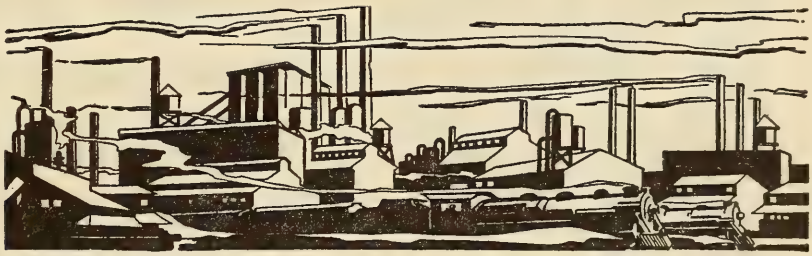
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also is a factor in the maintenance of Boston's cultural life. But, in any event, it will be bad economy and worse if any solution is attempted that in any way would lower the present high standards of performance.

During the depression Bentley W. Warren, then President of the Trustees, received a letter urging a reduction in the size of the Orchestra and a large slashing in all directions. I recall that he replied briefly that it had not been his observation that a second-rate orchestra was easier to finance than a first-rate orchestra.

HENRY B. CABOT, *President*
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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The most recent performances in the Friday-Saturday series were April 28–29, 1950.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C



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minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable

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– a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" – a shy bird, even on Olympus – is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here – if need be – is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante,* 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro – that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

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Conducting

BARRAUD.....“Le Mystère des Saints Innocents”
for Chorus and Orchestra
(in Five Parts)

Narrator: PAUL LORENZI
Baritone Solo: PETER SLIKER
Tenor Solo: JOHN CLEGG
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SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. } Vivacissimo; Lento e suave
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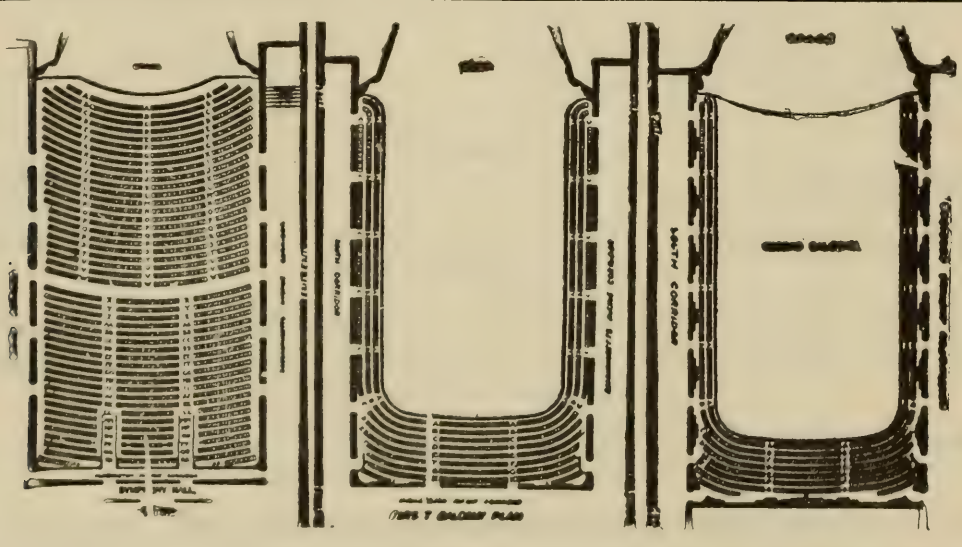
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with historical and descriptive notes by

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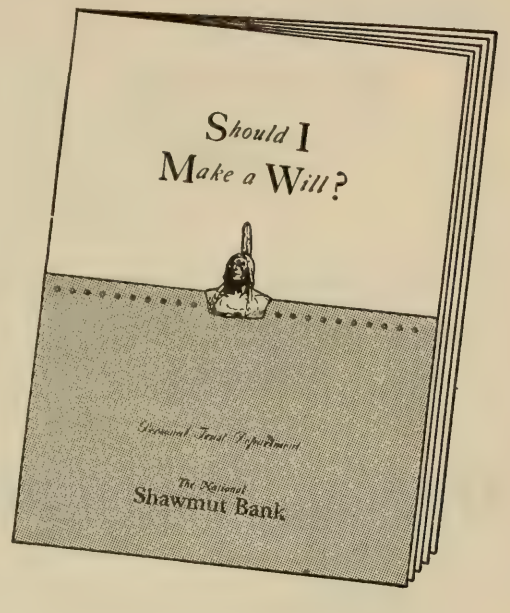
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COPLAND — "In the Beginning"; BENJAMIN BRITTEN — "A Ceremony of Carols" and "Festival Te Deum"; KODALY — "Missa Brevis"; STRAVINSKY — Mass (Boston Premiere with members of the Boston Symphony Orchestra); MOZART — C minor Mass and C major Mass, and works of Buxtehude, Carrissimi, Vaughan Williams, Schutz, Bach and Dupré.

The expenses of the Chorus are defrayed from concert earnings and from voluntary contributions of its sponsors, each of whom receives tickets for two reserved seats for each concert. The Chorus has a regular winter season of four concerts.

A Christmas concert will be given in early January, with the Monteverdi Magnificat, the Schutz Christmas Story, and the Bach Cantata No. 50. Subsequent concerts will feature the Dupré "De Profundis" (or, alternately, the Stravinsky Mass with the Palestrina "Missa Papae Marcelli"), Haydn's "The Seasons," and a full concert of contemporary Boston composers.

The Chorus rehearses every Thursday night at the Phillips Brooks House in Cambridge, and is always interested in adding new voices. All information and inquiries should be directed to its manager, Frank N. Patterson, 25 Brimmer Street, Boston 8, Massachusetts.

OPEN REHEARSAL – DECEMBER 14

The second of the series of Boston Symphony rehearsals to which the public will be admitted will take place on Thursday evening, December 14, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Charles Munch.

The remaining open rehearsals will be given on Wednesday evening, January 24, Pierre Monteux conducting, and Thursday evenings, March 1 and April 26, Charles Munch conducting.

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FRIDAY AFTERNOON, DECEMBER 1, *at* 2:30 *o'clock*

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SERGE KOUSSEVITZKY

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Conducting

BARRAUD......"Le Mystère des Saints Innocents"
for Chorus and Orchestra
(in Five Parts)

Narrator: The Reverend PETER R. BLYNN
Baritone Solo: PETER SLIKER
Tenor Solo: JOHN CLEGG
CHORUS PRO MUSICA
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LE MYSTÈRE DES SAINTS INNOCENTS, Oratoire

By Henry Barraud

Born in Bordeaux, France, April 23, 1900

The Mystery of the Holy Innocents for Mixed Chorus, Children's Chorus (here taken by the sopranos), Orchestra and soloists, with narrator, was first performed by the *Orchestre National* of the *Radiodiffusion Française,* May 8, 1947, Manuel Rosenthal conducting.

The orchestra includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, celesta, cymbals, triangle, tam-tam, two harps, piano, timpani and strings.

The score is dedicated to the memory of Jean Barraud.

The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

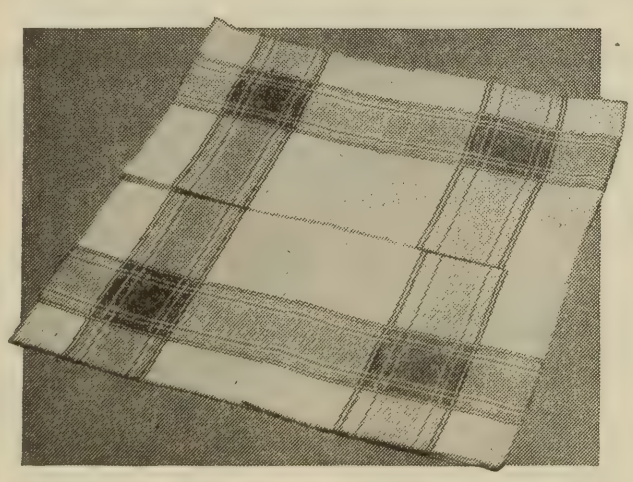
Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis



Aubert. He directed productions at the *Opéra Comique* and the *Comédie des Champs Elysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton*. He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. Since the liberation he has been the director of music in the *Radiodiffusion Française*.

He composed during the occupation, but his compositions date from 1933 and include the following works for orchestra, *Final, Poème, Concerto da Camera, Le Feu, Suite pour une Comédie de Musset* and a suite from his ballet, *La Kermesse, Offrande à un homme* (to the memory of Maurice Jaubert), Preludes for strings, and a piano concerto. For the theatre he has written *La Farce de Maître Pathélin,* an *opéra comique,* the ballets, *La Kermesse* and *L'Astrologue dans le Puits.* He has composed a number of works for chamber combinations and for chorus.

Henry Barraud has drawn his text from the third "mystery" of Charles Péguy, an extraordinary figure of French literature, French thought and French belief in the early part of our century. Péguy, born January 7, 1873, the son of a humble chair-mender in Orléans,



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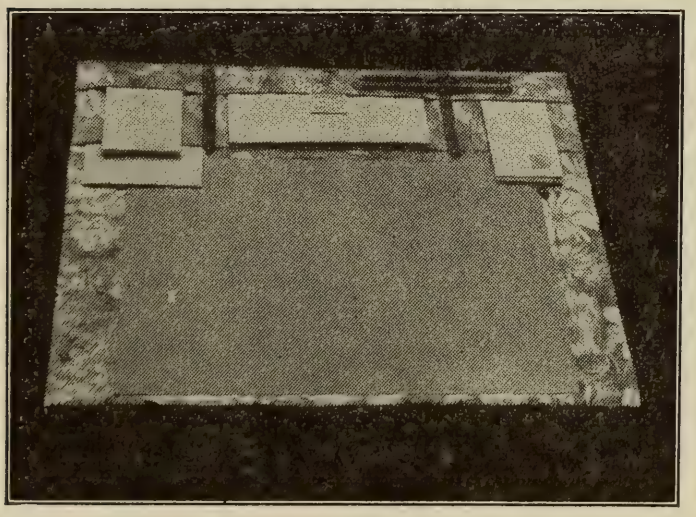
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was of sturdy peasant stature and retained through his life the simplicity of his origins. He called himself a socialist, a revolutionary and an atheist. Like St. Francis he considered poverty an enviable state, making the distinction between poverty and the miseries of "destitution." He threw himself into causes such as the feeding of the poor, the trial of Zola, and more particularly the Dreyfus case of 1898, leading militant processions through the streets of Paris in behalf of the wronged Lieutenant. Meanwhile he had acquired a good education, and after some difficulty entered the École Normale, but he found that institution more useful as a lively battleground for argument than as a preparation for a career as university professor, an office for which he would have been completely unsuited. He kept an unfinished manuscript locked in a trunk for years, until 1908, when he made it known to a friend that he had been "converted" to the Roman Catholic faith. The manuscript then turned out to be a cycle of dramas on Jeanne d'Arc. This "conversion" of a worshipper of St. Francis and the Maid of Orléans, an extreme spiritual ascetic for all his denials and revolutionary protestations, was more like a self-discovery than a change of heart. The discovery and the declaration must have surprised himself more than his friends.

Péguy argued fiercely and wrote prose and poetry in forceful ex-



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pression of his convictions. He had a keen literary sense and also a belief in the inviolability of the Word as first written. What his pen had once put down, he would never change. It had been "dictated." According to Julian Green,* "Péguy's words are words which a French child, or a French workman, or a French peasant could easily understand." The translator finds in his more exalted lines "a sort of supernatural commonsense and an internal rhythm, a rhythm of thought which lends them majesty and pathos." Péguy wrote of the "word": "A word is not the same with one writer as with another. One tears it from his guts, the other pulls it out of his overcoat pocket."

Péguy started a bookshop before the turn of the century, but profit of any sort was something this zealot never achieved — there was far more debating than passing of coin. He was not generally noticed until he entered publication with the *Cahiers de la Quinzaine,* books published periodically. He continued to deal with Jeanne d'Arc, with him a life-long subject, in *The Mystery of the Charity of Joan of Arc. The Porch of the Mystery of the Second Virtue* appeared in 1911, and at the beginning of 1912 *The Mystery of the Holy Innocents.*

To the end of his life he was tortured by points in the Christian

* Charles Péguy, Basic Verities, Prose and Poetry, Pantheon Books, Inc. 1943.

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dogma he could not accept and by the fact that he had married outside of the church and raised a family unbaptized. He entered the First World War as Lieutenant, rushed recklessly into action and was killed while exhorting his troops on September 5, 1914.

The text which Henry Barraud has set is drawn from various parts of the third "mystery" which is based on the massacre of the innocents by Herod. The translation of the third and fourth parts is taken from that of Ann and Julian Green.

LE MYSTÈRE DES SAINTS INNOCENTS

By HENRY BARRAUD

Poem of Charles Péguy

PART ONE

CHORUS:

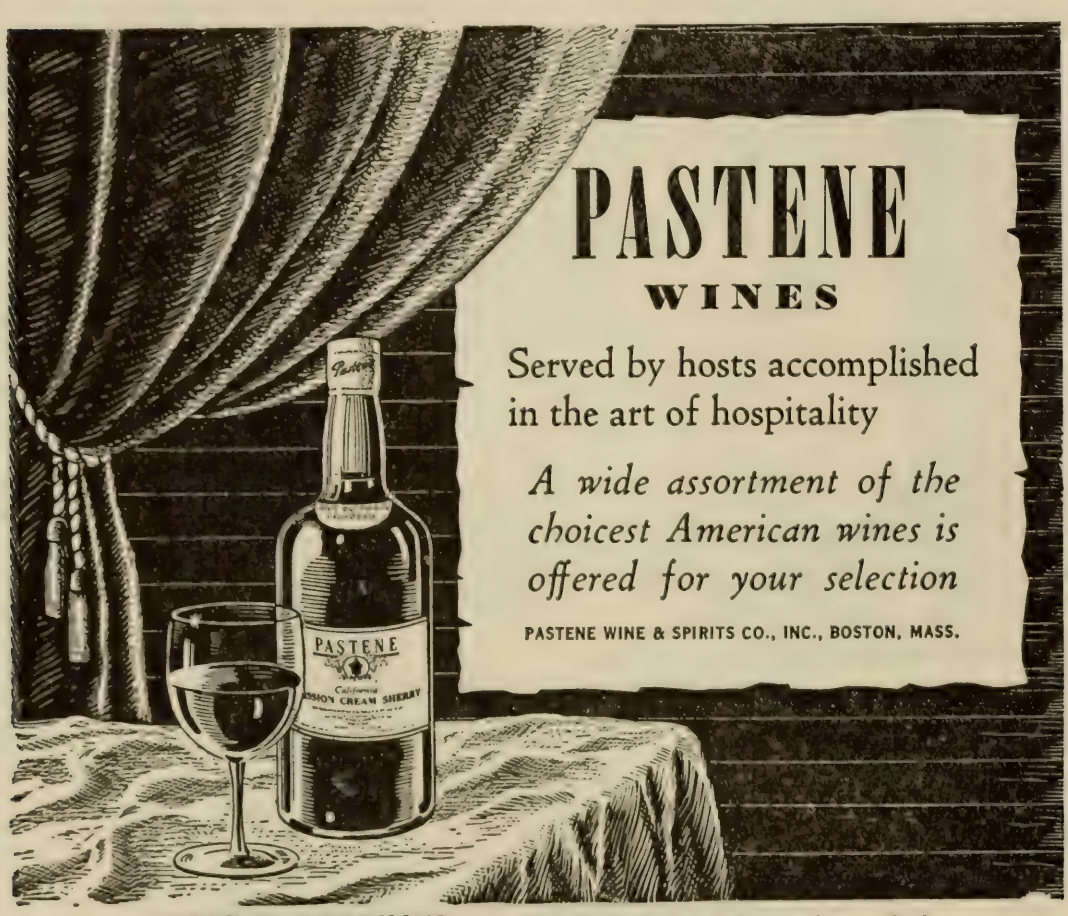
Je suis, dit Dieu, maître des trois vertus. La foi est une épouse fidèle, la charité est une mère ardente, mais l'espérance est une toute petite fille.

Je suis, dit Dieu, le maître des vertus. La foi est celle qui tient bon dans les siècles, la charité est celle qui se donne dans les siécles, mais ma petite espérance est celle qui se lève tous les matins.

CHORUS:

I am, says God, master of the three virtues. Faith is a loyal wife, charity is a loving mother, but Hope is just a little girl.

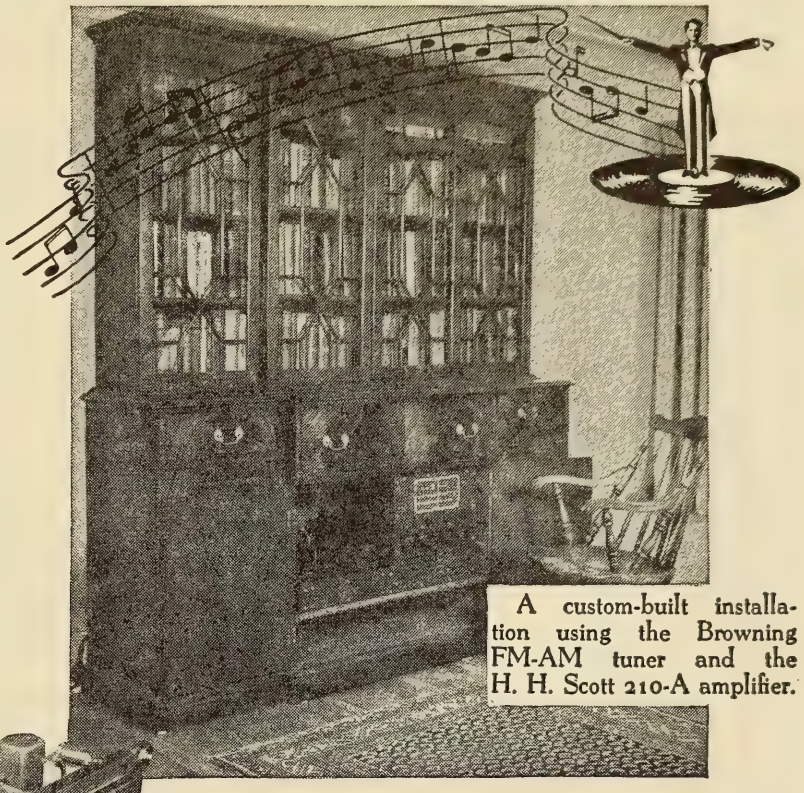
I am, says God, the master of the virtues. Faith is the one who stays through the centuries, charity is the one who gives herself through the centuries, but my little Hope is the one who gets up every morning.



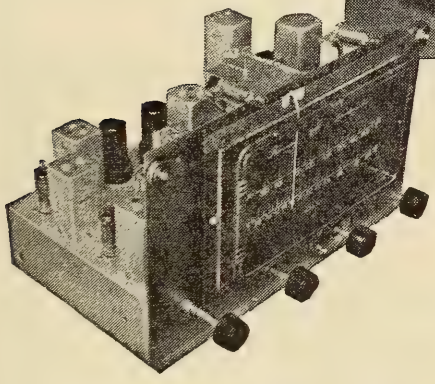
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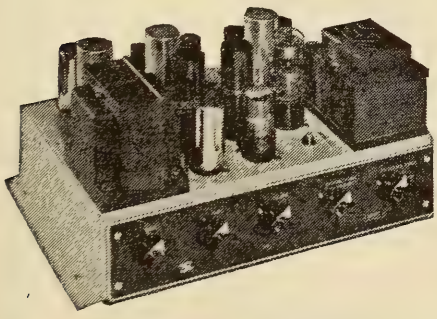
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Je suis, dit Dieu, le Seigneur des vertus. La foi est celle qui est tendue dans les siècles, la charité est celle qui se détend dans les siècles, mais ma petite espérance est celle qui tous les matins nous donne le bonjour.

I am, says God, the Lord of the virtues. Faith is the one who is stretched through the centuries, charity is the one who spreads through the centuries, but my little Hope is the one who every morning gives us a good day.

Je suis, dit Dieu, le Seigneur des vertus. La foi est un soldat, c'est un capitaine qui défend une forteresse, une ville du roi, aux marches de Gascogne, aux marches de Lorraine; la charité est un médecin, c'est une petite soeur des pauvres qui soigne les malades, qui soigne les blessés, les pauvres du roi, aux marches de Gascogne, aux marches de Lorraine; mais ma petite espérance est celle qui dit bonjour au pauvre et à l'orphelin.

I am, says God, the Lord of the virtues. Faith is a soldier, a captain who defends a fortress, a king's town, the highways of Gascogne, of Lorraine; charity is a doctor, a little sister of the poor, who cares for the sick, the wounded, the king's poor on the highways of Gascogne, of Lorraine; but my little Hope is the one who says good-day to the poor and to the orphan.

Ma petite espérance est celle qui s'endort tous les soirs dans son lit d'enfant après avoir bien fait sa prière, et qui tous les matins se réveille et se lève et fait sa prière avec un regard nouveau.

My little Hope is the one who sleeps at night in her child's bed after saying her prayer and who wakes every morning and gets up and says her prayer with fresh attention.

Je suis, dit Dieu, Seigneur des trois vertus.

I am, says God, Lord of the three virtues.

Je suis, dit Dieu, maître des vertus.

I am, says God, the master of the virtues.

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TENOR SOLO:

Or je vous le dis sans ce bourgeonnement de fin Avril, sans cet unique petit bourgeonnement de l'espérance, sans ce tendre bourgeon cotonneux que le premier venu peut faire sauter de l'ongle, toute ma création ne serait que du bois mort.

TENOR SOLO:

I tell you, without this budding of late April, without the little budding of hope, without this tender, downy blossom which the first comer may flick with the finger, without this all my creation would be dead wood.

CHORUS:

Et le bois mort sera jeté au feu.

CHORUS:

And dead wood will be thrown on the fire.

TENOR SOLO:

Et toute ma création ne serait qu'un immense cimitière.

TENOR SOLO:

And all my creation would be only a great graveyard.

CHORUS:

Et mon fils le leur a dit, Il faut laisser les morts ensevelir leur morts.

CHORUS:

And my son has said to them, Let the dead bury their dead.

PART TWO

NARRATOR:

Hélas, mon fils, hélas, mon fils, hélas, mon fils; mon fils, qui sur la croix avait une peau sèche comme une sèche écorce; une peau flétrie, une peau

NARRATOR:

Alas my son, alas my son, alas my son; my son upon the cross, whose skin was dry as dry bark; a skin withered, wrinkled, tanned; a skin broken by

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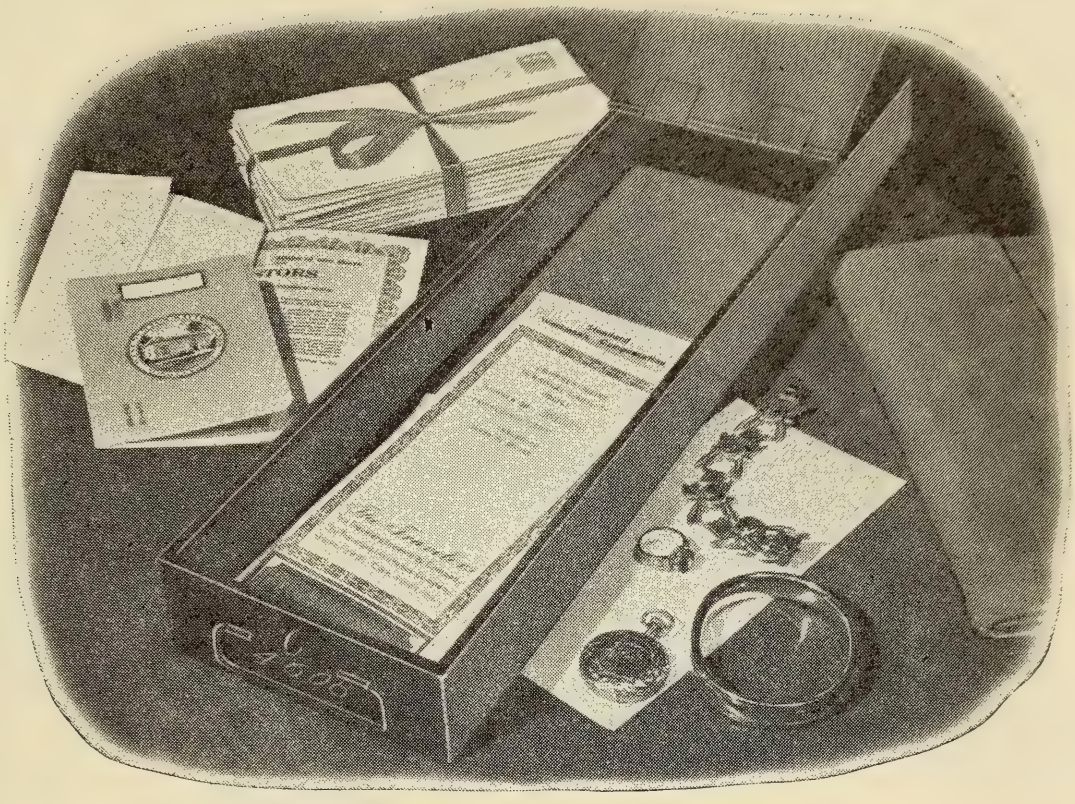


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ridée, une peau tannée. Une peau qui se fendait sous les clous; mon fils avait été un tendre enfant laiteux, un essai, une origin, un commencement de rédempteur; une espérance de salut, une espérance de rédemption.

CHORUS:

O jour, o soir, o nuit de l'ensevelissement, nuit, tombée de cette nuit que je ne reverrai jamais, o nuit si douce au coeur parce que tu accomplis et tu calmes comme un baume, nuit sur cette montagne et dans cette vallée, o nuit je te verrai dans mon éternité.

Nuit, je te vois encore.

Trois grands gibets montaient et mon fils au milieu, une colline, une vallée. Ils étaient partis de cette ville que j'avais donnée à mon peuple. Mon fils, mon fils entre ces deux voleurs, une plaie au flanc, deux plaies aux mains, deux plaies aux pieds, des plaies au front. Des femmes qui pleuraient tout debout et cette tête penchée qui retombait sur le haut de la poitrine. Et ces cheveux souillés en quel désordre que j'eusse tant baisés.

the spikes; my son had been a tender child, a child at the breast, a trial, an origin, the beginning of a redeemer, a hope of salvation, a hope of redemption.

CHORUS:

O day and evening, O night of the burial, nightfall that I shall never see again, O night so gentle, so sweet to my heart because you fulfill and soothe as a balm, night on the mountain and in the valley, I shall see you in my eternity.

Night, I see you again.

Three great gibbets were set up and my son in the center, a hill, a valley. They have left this city which I had given to my people. My son, my son between the two thieves, a wound in his side, two wounds in his hands, two wounds on his feet, wounds in the forehead. Women stood crying and his head bowed and fell upon his chest. And his hair soiled and mussed which I would have kissed.

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Ces beaux cheveux encore tout ensanglantés de la couronne d'épines tout souillés, tout collés de caillots, tout était consommé. Il en avait trop supporté cette tête qui penchait que j'eusse appuyée sur mon sein, cette épaule que j'eusse appuyée sur mon épaule, et ce coeur ne battait plus qui avait tant battu d'amour.

This beautiful hair all bloody, defiled by the crown of thorns, matted with blood, all was consummated. Too long he held up his head which bowed, as I would have held him on my breast, this shoulder which I would have held up with mine, and this heart, no longer beating, which once pulsed with love.

C'est alors, o nuit, que tu vins, o nuit la même, la même qui viens tous les soirs et qui étais venue tant de fois depuis les ténèbres premières.

It was then, O night, that you came and many times since the first darkness.

C'est alors, o nuit, que tu vins, la même qui étais venue sur tant de crimes depuis le commencement du monde, et sur tant de souillures, et sur tant d'amertumes, et sur cette mer d'ingratitude, la même tu vins sur mon deuil, et sur cette colline, et sur cette vallée de ma désolation.

It was then, O night, that you came, and again, upon so many crimes since the beginning of the world, and upon so many defilements, and upon so many bitter things, and upon this sea of ingratitude, upon my mourning, and upon this hill, and this valley of my desolation.

C'est alors, o nuit, que tu vins. O nuit, faudra-t-il donc que mon paradis ne soit qu'une grande nuit de clarté qui tombera sur les péchés du monde.

It was then that you came. O night, may my paradise be only a great, clear night, which will fall upon the sins of the world.

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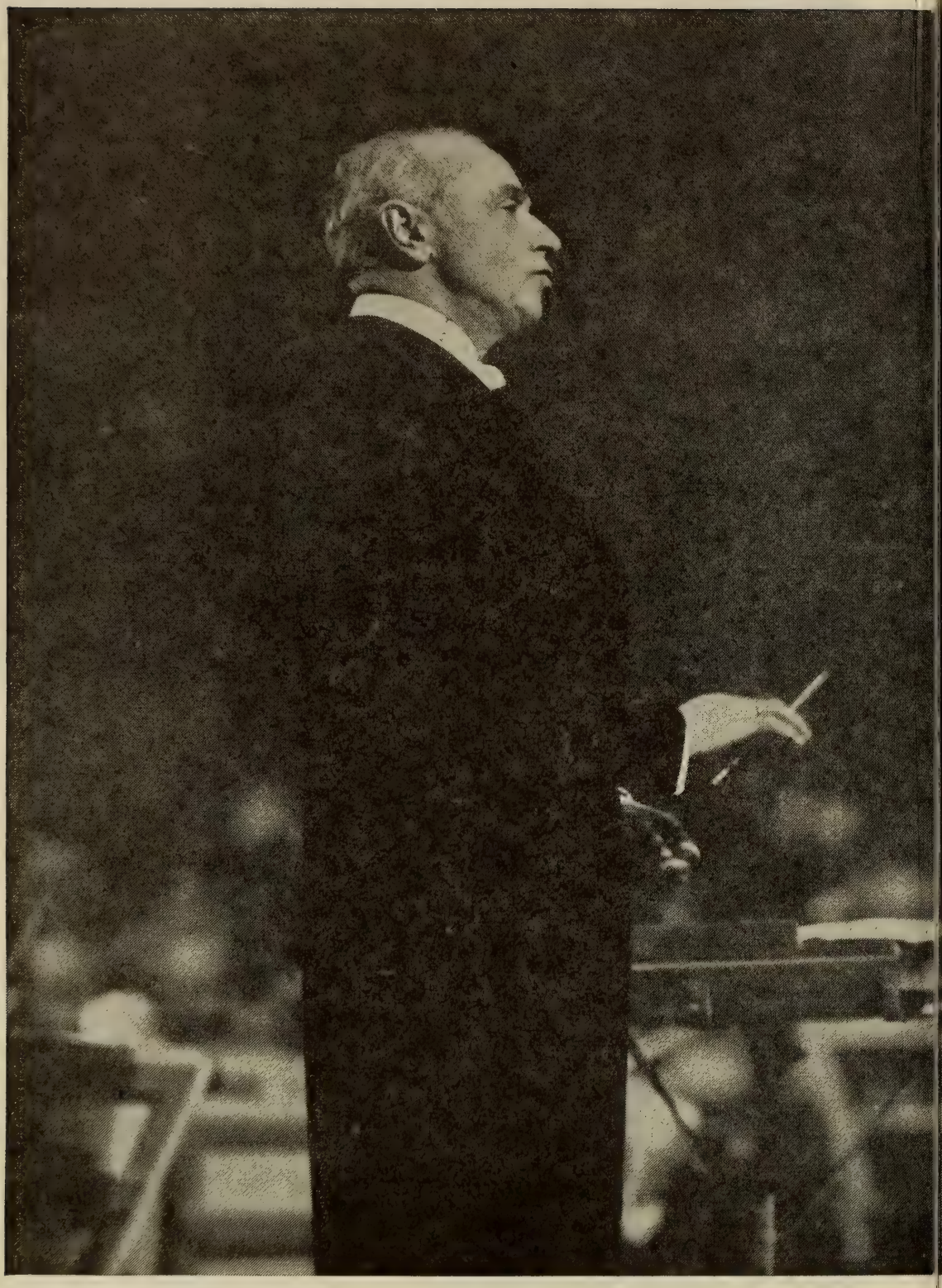


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C'est alors, o nuit, que tu vins, o nuit, et seule tu pus finir, et seule tu pus accomplir ce jour entre les jours, comme tu accomplis ce jour, o nuit, accompliras-tu le monde, et mon paradis sera-t-il une grande nuit de clarté. Et tout ce que je pourrai offrir dans mon offrande et moi aussi dans mon offertoire, à tant de martyrs et à tant de bourreaux, à tant d'âmes et à tant de corps, à tant de purs et à tant d'impurs, à tant de pécheurs et à tant de saints, à tant de fidèles et à tant de pénitents, à tant de peines, à tant de deuils, et à tant de larmes, à tant de plaies et à tant de sang, à tant de coeurs qui auront tant battu d'amour, de haine; à tant de coeurs qui auront tant saigné d'amour, de haine. Sera-t-il dit qu'ils ne voudront que de cela, qu'ils n'auront de goût que pour cela, sur ces souillures et sur tant d'amertume et sur cette immense mer d'ingratitude, la longue retombée d'une nuit éternelle.

It was then that you came. O night, you alone could finish, you alone could fulfill this day, O night, you will fulfill the world, and my paradise will be a great, clear night. And all that I can bring as offering, myself as well, so many martyrs and executioners, souls and bodies, pure and impure, sinners and saints, faithful and penitents, suffering and bereavements, and tears, wounds, blood, hearts beating with love, with hate, hearts which will have bled with love and hate. It will be said that they will wish nothing else, incline to nothing else, on these defilements and so many bitter things, and this great sea of ingratitude, the long nightfall of eternity.

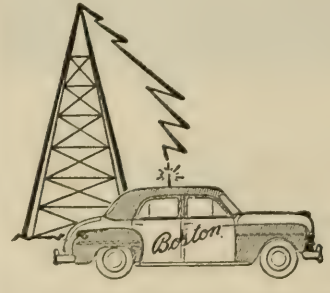
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PART THREE

NARRATOR:

Je suis leur père, dit Dieu. *Notre Père, qui êtes aux Cieux.* Mon fils le leur a assez dit, que je suis leur père. Mon fils leur a enseigné cette prière. *Sic ergo vos orabitis. Vous prierez donc ainsi. Notre Père qui êtes aux Cieux,* il a bien su ce qu'il faisait ce jour-là, mon fils qui les aimait tant, quand il a mis cette barrière entre eux et moi, *Notre Père qui êtes aux Cieux,* les trois ou quatre mots, cette barrière que ma colère et peut-être ma justice ne franchira jamais.

CHORUS:

Heureux celui qui s'endort sous la protection de ces trois ou quatre mots, ces mots qui marchent devant toute prière comme les mains du suppliant marchent devant sa face, ces trois ou quatre mots qui s'avancent comme un bel éperon devant un pauvre navire et qui fendent le flot de ma colère, et quand l'éperon est passé le navire passe et toute la flotte derrière.

NARRATOR:

I am their father, says God. *Our Father who art in Heaven.* My son told them often enough that I was their father. My son taught them that prayer. *Sic ergo vos orabitis. After this manner therefore pray ye. Our Father who art in Heaven,* he knew very well what he was doing that day, my son who loved them so, when he put that barrier between them and me, *Our Father who art in Heaven,* those three or four words, that barrier which my anger and perhaps my justice will never pass.

CHORUS:

Blessed is the man who goes to sleep under the protection of those three or four words, those words that move ahead of every prayer like the hands of the suppliant in front of his face, those three or four words which move forward like a fine cutwater fronting a lowly ship, cutting the flood of my anger, and when the cutwater has passed, the ship passes, and back of them the whole fleet.

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NARRATOR:

De même que le sillage d'un beau navire va en s'élargissant jusqu'à disparaître et se perdre, mais commence par une pointe, qui est la pointe même du vaisseau, ainsi le sillage immense des pécheurs s'élargit jusqu'à disparaître et se perdre, mais il commence par une pointe, et c'est cette pointe qui vient vers moi, et cette point, ce sont ces trois ou quatre mots:

CHORUS:

Notre Père qui êtes aux cieux.

NARRATOR:

Toute cette immense flotte de prières, chargée des péchés du monde, toute cette immense flotte de prières et de pénitence m'attaque, ayant l'éperon que vous savez.

CHORUS:

Du haut de mon promontoire, du promontoire de ma justice, et du siège de ma colère, du trône de mon éternelle grandeur je vois monter vers moi, du fond de l'horizon je vois venir cette flotte qui m'assaille, comme les grues

NARRATOR:

Just as the wake of a beautiful ship grows wider and wider until it disappears and loses itself, but begins with a point, which is the point of the ship itself, so the huge wake of sinners grows wider and wider until it disappears and loses itself, but it begins with a point, which is the point of the ship itself, and it is that point which comes towards me, and that point is those three or four words:

CHORUS:

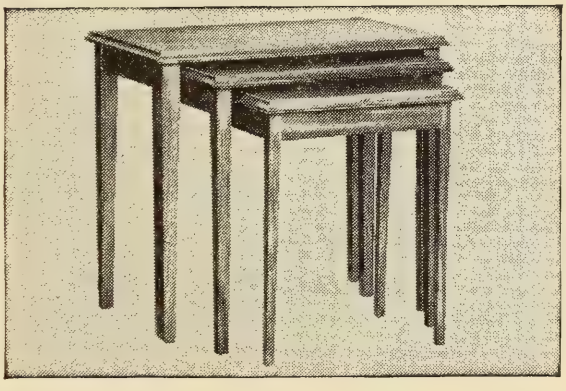
Our Father who art in Heaven.

NARRATOR:

All of that huge fleet of prayers laden with the sins of the world, all of that huge fleet of prayers and penance attacks me, having the spear ye wot of.

CHORUS:

From the high point of my promontory, the promontory of my justice, and from the seat of my anger, from the throne of my eternal greatness I see coming up towards me, from the far horizon I see coming this fleet which



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volent en triangle, et ainsi vont où elles veulent fendant l'air et refoulant la force du vent, et la plus forte est devant faisant la pointe du triangle. Ainsi cette grande flotte triangulaire vogue et navigue et vogue pour traverser l'océan de ma colère, et le plus fort est devant faisant la pointe du triangle.

Ils se sont mis derrière lui de proche en proche, et de proche en proche ils disparaissent au regard de ma colère. Et dans cette flotte innombrable je découvre trois flottes également innombrables. Et la première est devant, pour m'attaquer plus durement. Et c'est la flotte de haut bord, les navires à la puissante carène, les puissants navires, ils se meuvent invinciblement, portés sur leurs trois rangs de rames. Et le premier rang de rames est:

attacks me, like cranes flying in a triangle, and going as they will, cleave the air and the force of the wind, and the strongest is in front, making the point of the triangle. Thus the great triangular fleet advances, steers, advances to traverse the ocean of my anger, and the strongest is in front, making the point of the triangle.

Those behind press closer, until they vanish before my anger. And in that innumerable fleet I discover three fleets equally innumerable. And the first is in front, to attack me with greater vigor. The high riding fleet, the ships of powerful hull, the powerful ships, they move invincibly ahead, borne on their triple rows of oars. And the first row of oars is:

CHORUS OF CHILDREN:
Que votre nom soit sanctifié;

CHORUS:
Et le deuxième rang de rames est:

CHORUS OF CHILDREN:
Que votre règne arrive,
Le votre, le votre;

CHORUS OF CHILDREN:
Hallowed be Thy name;

CHORUS:
And the second row of oars is:

CHORUS OF CHILDREN:
Thy kingdom come
Thy kingdom, Thy kingdom;

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CHORUS:

Que votre nom soit sanctifié,

Que votre règne arrive.

Et le troisième rang de rames est la parole, entre toutes, insurmontable:

CHORUS OF CHILDREN:

Que votre volonté soit faite sur la terre comme au ciel.

CHORUS:

Sanctificetur nomen tuum.

Adveniat regnum tuum.

Fiat voluntas tua,

Sicut in coelo et in terra.

CHORUS:

Hallowed be Thy name,

Thy kingdom come.

And the third row of oars is the word insurmountable among all words:

CHORUS OF CHILDREN:

Thy will be done on earth as it is in heaven.

CHORUS:

Sanctificetur nomen tuum.

Adveniat regnum tuum.

Fiat voluntas tua,

Sicut in coelo et in terra.

PART FOUR

BARITONE SOLO:

Rien n'est beau comme un enfant qui s'endort en faisant sa prière. Je vous le dis, rien n'est aussi beau dans le monde. Et pourtant j'en ai vu des beautés dans le monde. Toute ma création regorge de beautés. Il y en a tant que l'on ne sait où les mettre.

BARITONE SOLO:

Nothing is so beautiful as a child going to sleep while he is saying his prayers, says God. I tell you nothing is so beautiful in the world. And yet I have seen beautiful sights in the world. My creation is overflowing with beauty. There are so many that you don't know where to put them.

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BARITONE SOLO:

Eh, bien, je vous le dis, je vous le dis, je n'ai jamais rien vu d'aussi drôle, je ne connais rien de si beau dans le monde, que cet enfant qui s'endort en faisant sa prière, et qui mélange son *Notre Père* avec son *Je vous salue.* Rien n'est aussi beau et c'est même un point où la Sainte Vierge est de mon avis là dessus, et je peux bien dire que c'est le seul point où nous soyons du même avis. Parce qu'elle est, parce qu'elle est pour la miséricorde. Et moi il faut bien que je sois, il faut bien que je sois pour la justice.

BARITONE SOLO:

But I tell you, I tell you I have never seen anything so droll and I know of nothing so beautiful in the world, as that child going to sleep while he says his prayers, and getting his *Our Father* mixed up with his *Hail, Mary.* Nothing is so beautiful and it is even one point on which the Blessed Virgin above agrees with me, and I can even say it is the only point on which we agree, she being for mercy, whereas I, of course, have to be for justice.

NARRATOR:

En ce temps là, l'Ange du Seigneur apparut en songe à Joseph, disant: "Lève toi et prends ton enfant, et sa mère, et fuis en Égypte, et restes-y jusqu'à ce que je te le dise. Car il arrivera qu'Hérod cherchera l'enfant pour le perdre. Lequel se levant, prit l'enfant, et sa mère, de nuit, et se retira en Égypte: et il y resta jusqu'à la mort d'Hérode; afin que fut accomplie ce qui fut dit par le Seigneur parlant par son prophète: d'Égypte j'ai appelé

NARRATOR:

Then the angel of the Lord appeareth to Joseph in a dream, saying: "Arise, and take the young child and his mother, and flee into Egypt; and be thou there until I bring thee word: for Herod will seek the young child to destroy him." And when he arose, he took the young child and his mother by night, and departed into Egypt: and was there until the death of Herod; that it might be fulfilled which was spoken of the Lord by the prophet,

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mon fils. Alors Hérode voyant qu'il avait été trompé par les Mages entra dans une grande colère et envoya tuer tous les enfants qui étaient à Bethlehem, et dans toute sa contrée depuis deux ans et au dessous, selon le temps qu'il s'était informé des Mages."

saying: Out of Egypt have I called my son. Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth and slew all the children that were in Bethlehem, and in all the coasts thereof from two years old and under, according to the time which he had diligently enquired of the wise men.

PART FIVE

CHORUS:

Un jour vint qu'une horde de brutes passa, des ogres comme dans les contes de fées, des croquemitaines pour les enfants, portant des sabres, comme des grands coutelas, et c'étaient les soldats d'Hérode. Une ruée, un tumulte, un fracas des bras retroussés, une clameur des cris. Des dents, des regards luisants, des femmes qui fuyaient, des femmes qui mordaient comme elles mordent toujours quand elles ne sont pas les plus fortes.

Et il n'y eut plus dans le sang et dans le lait qu'une grande jonchée de corps morts, un cimitière de poupons et de jeunes femmes juives.

CHORUS:

One day there came a horde of brutes, ogres as in the fairy tales, like bogeys after the children, bearing sabres like great scimitars, and these were the soldiers of Herod. A shuffle, a tumult, a confusion of lifted arms, a clamor of cries. Teeth, shining glances, women in flight, women who bit as those always bite who are the less strong. And there was nothing left but dead bodies strewn about, a graveyard of babies and of young Jewish girls.

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CHORUS OF CHILDREN:

Salvete, salvete, salvete, flores martyrum.

Quos lucis ipso in limine Christi insecutor sustulit.

Centurbo nascentes rosas.

Salvete flores martyrum.

CHORUS:

Salut, fleur des martyrs que sur le seuil de la lumière le persécuteur du Christ enleva.

CHORUS OF CHILDREN:

Vos prima Christi victima Grex immolatorum tener Aram sub ipso simplices palma et coronis luditis.

CHORUS:

Vous, premiers victimes du Christ, tendre troupeau des immolés, au pied de l'autel Simples; vous jouez avec la palme et la couronne, avec votre couronne, avec votre palme, et vos couronnes.

CHORUS AND CHORUS OF CHILDREN:

Salvete, salvete, salvete flores martyrum.

CHORUS OF CHILDREN:

Salvete, salvete, salvete, flores martyrum

Quos lucis ipso in limine Christi insecutor sustulit

Centurbo nascentes rosas

Salvete flores martyrum.

CHORUS:

Hail, Flower of Martyrs whom on the threshold of life the persecutor of Christ has destroyed.

CHORUS OF CHILDREN:

Vos prima Christi victima Grex immolatorum tener Aram sub ipso simplices palma et coronis luditis.

CHORUS:

Who first sacrificed for Christ, horde of tender victims at the foot of the altar. Who play with the palm branch and the crown, with your crown, with your palm, and your crowns.

CHORUS AND CHORUS OF CHILDREN:

Salvete, salvete, salvete flores martyrum.

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ENTR'ACTE

IN BEHALF OF CHAMBER MUSIC

By ARTHUR HONEGGER

Mr. Honegger has expressed his special fondness for chamber music in his book "Incantation aux Fossiles" in a chapter headed "Pour la Musique de Chambre." Honegger tries to divert the concert-goer's interest from the field of pianists as an arena, the eternal "rappings of fate" in C minor, the Wagner festivals and other large scale functions where the hearer gets "more performers for his money, but not necessarily more or better music."*

IF THERE is just now a large concert public, that is reason for rejoicing, but there is a lesser number of real amateurs, the amateurs whose virtues I extol, and whom I contrast with the "fossils." The amateur is the connoisseur, the one whose taste is not like every one else's, who is eager for the new, or the rare experience. I well understand that there is a "supporting" public for the marathon runners of Chopin and Liszt who contend weekly on the keyboards of Pleyel or

* The "Fossil," long used as a musical term in France, is redefined by Honegger with the help of the Larousse Encyclopedia as one who is always to be found in certain places identifying him with a certain classical past, and who is never to be found anywhere else. This composer exhorts the "fossils" to look about — to broaden and freshen their horizon with music more recent.

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Gaveau; I appreciate the appetite for Beethoven or Wagner festivals. There is no cause for doubt here — the quality of the fare is guaranteed.

But I should like to single out from this general run a valiant group which would head the race, and even draw on the laggards in the final sprint (I apologize for lapsing into a sports comparison in my excitement). What I mean is that I should like to see the number of followers of chamber music increase, for it is there that one finds music in its pure state. It is there that musical thinking can unfold most truthfully, and bring to the one who loves this form of art the subtlest and noblest of emotion.

There is more real music in two pages of a quartet of Fauré than in the entire exterior and theatrical Requiem of Berlioz. Unfortunately, on the one hand the taste for chamber music is lost under the degrading influence of the radio, which inundates the universe with its most vulgar lucubrations; on the other hand the many and unproductive occupations with which our youth is overburdened render impossible the study of an instrument.

And then there is musical criticism which does not meet its obligations, if obligations there are. Concerts such as those given by the *Société Nationale,* the *Société Musicale Indépendante,* the *Triton,* etc., were the terror of the critic who had to visit his judgment upon a mountain of sonatas, quintets, song cycles, etc., and who had to prove

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his perspicacity by singling out from the mass the name of the future genius. As it is extremely difficult to find any new words for absolute music, the critic refrains, nine times out of ten, from making any comment, and chamber music works lose the benefit of any publicity.

The composers, too, are to be held responsible. Through the last forty years chamber music has become so hard to perform or to read that the most intrepid amateur and even the most zealous professional are quite discouraged. A grave fault in a work, signifying either lack of ability or annoying pretentiousness.

The result: in this field programs are more limited in works and composers than in symphony programs. Among the classics, Beethoven first of all. The ten violin and piano sonatas (less characteristic in ensemble), the seventeen quartets are a monument of genius. Among the French moderns, Debussy, Ravel, Fauré are admitted; our contemporaries are not.

The young composers, no longer finding interpreters for their works, no longer offer them to publishers. What could publishers do with a string quartet which no one would buy, and of which the parts might be at some time taken by some special group who might perform it some day? This will soon bring the end of this form of art — the truest index of a high culture and a love of music.

Thinking it over, I have asked myself this question: since it is understood that orchestral associations must be subsidized so that they may give some time to music other than the standard classics, would it not be fair to encourage in like manner chamber groups which could make some effort in favor of contemporary music? Or because it is no more than an ensemble, should it be excluded from what an orchestra is permitted to do? Has not a chamber work as much a civic right as a symphony, a ballet, or an opera? Every true musician would say so.

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The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called

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the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like



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theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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FRIDAY AFTERNOON, DECEMBER 15, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 16, *at* 8:30 *o'clock*

HAYDN.....Symphony No. 103, in E-flat major, ("The Drum Roll")

I. Adagio; Allegro con spirito
II. Andante
III. Minuet
IV. Finale

TCHAIKOVSKY.....Concerto for Pianoforte No. 1, in B-flat minor, *Op.* 23

I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro vivace assai
III. Allegro con fuoco

INTERMISSION

RAVEL.....“Daphnis et Chloé,” Ballet: Orchestral Excerpts, First Suite

Nocturne — Interlude — Danse Guerrière

RAVEL.....Rapsodie Espagnole

I. Prélude à la Nuit
II. Malagueña
III. Habanera
IV. Feria

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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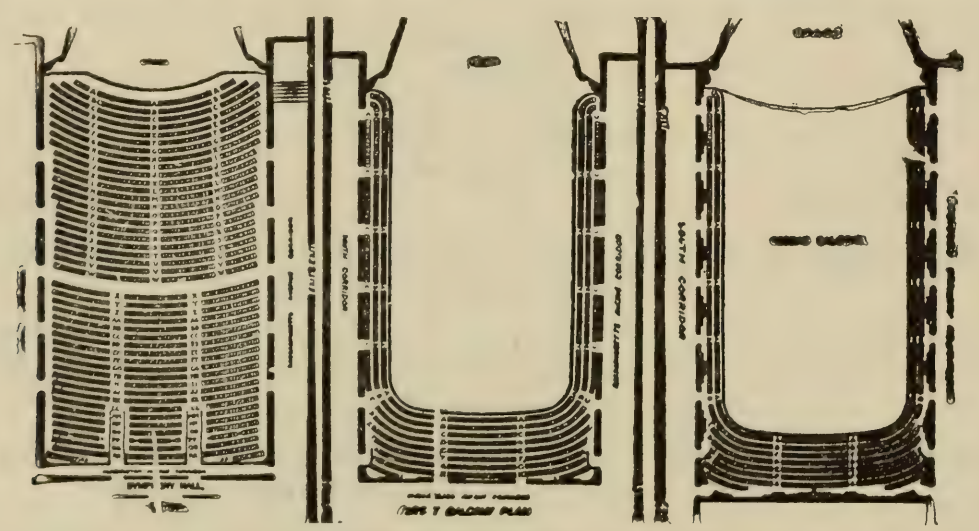
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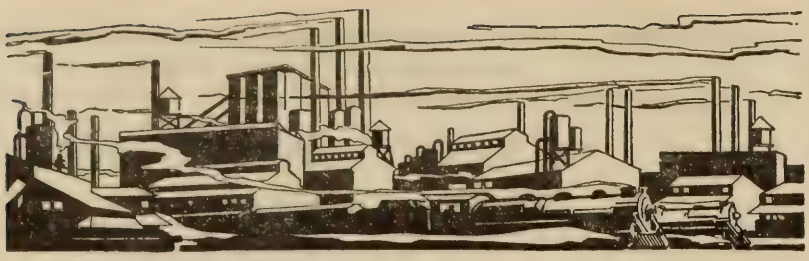
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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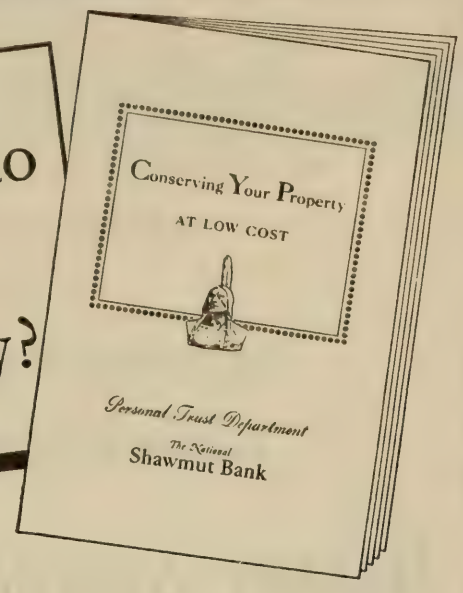
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WHEN BOSTON FIRST HEARD TCHAIKOVSKY

Hans von Bülow, who was the first to espouse Tchaikovsky's piano concerto, brought it all the way to Boston and gave its first performance in Music Hall, October 25, 1875 before an audience which for the most part had probably never heard of the composer.

Bülow telegraphed Tchaikovsky the news of the Concerto's brilliant success in Boston and Tchaikovsky spent his last ready cash answering the message. The Finale was encored, and the performance was repeated. Bülow wrote of this, sending press clippings, which Tchaikovsky quoted in a letter to Rimsky-Korsakov in which he said: "Think of the healthy appetite these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Curious to learn what the criticisms may have been which so pleased Tchaikovsky, the present editor has extracted them from the newspaper files of the Boston Public Library. We may assume from Tchaikovsky's satisfaction that von Bülow has tactfully neglected to send all of the reviews.

The *Boston Transcript's* critic (there were no by-lines in those days) wrote:

"Dr. von Bülow's fifth concert, last evening at the Music Hall, was distinguished especially by the production (the first time in public anywhere) of a new grand concerto, dedicated to Hans von Bülow by the Russian composer, Tschaikowski. This elaborate work is, in general, as difficult for popular apprehension as the name of the composer, and yet is of no astonishing profundity. In places the melody is as flowing, rhythmic and popular, and the harmonies as common and natural, in a military band's street march, or [as] in a Strauss waltz; then there are long stretches of what seems, on the first hearing at least, formless void, sprinkled only with tinklings of the piano and snatchy obbligatos from all the various wind and string instruments in turn; anon a tender little theme like that of a Chopin nocturne or a Schumann song defines itself, and, by relief and contrast perhaps, and certainly by virtue of the

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exquisite grace and feeling of the performance, is of piercing sweetness. The total impression left is probably more one of refinement, taste, scholarship, and 'delicacy' of poetic fancy, than of strength and individuality."

The critic of the *Boston Evening Journal* wrote, "The composer is unmistakably a disciple of the 'new school,' and his work is strongly tinged with the wildness and quaintness of the north. It is evidently the product of a strong intellect, and bears in many places the impress of genius . . . and yet it would not supplant the massive productions of Beethoven or even the fiery compositions of Liszt, Raff and Rubinstein."

The *Boston Globe:* "Taking the Concerto as a whole we should say that it showed a great, almost remarkable unity of purpose, with many passages of brilliant coloring but in spite of this it has too much in it that is an evident striving after effect, with too little of that free flow of harmonic fancy which indicates the tuneful soul . . . we cannot award it such a high degree of merit as an enduring work."

The *Boston Traveler* wrote of the first movement that it "is clearly but coldly cut and suggests and promises rather than develops and perfects." This critic found that the Andantino "suggests at times Chopin." He concluded that "it is hardly destined, we think, to become classical."

The full reports show that there was more excitement over the lion Dr. von Bülow than his new and unknown composer from the "wild north."

• •

EXHIBITION

The lithographs of Henri Fantin-Latour (1836–1904) consist chiefly of portraits executed with great delicacy and of imaginative interpretations of the music of Wagner, Brahms, Beethoven and Berlioz. There are fine collections of his work in the British Museum, the Louvre, the Dresden Gallery, and the Wiggin Collection of the Boston Public Library, from which the prints here on view are borrowed. Fantin-Latour's artistic reputation rests on these, on his group portraits of painters, writers and musicians, and on his exquisite paintings of flowers.

A list of lithographs on exhibition follows.

4. Les Brodeuses
6. La Fée des Alpes
10. Les Troyens: Duo (Berlioz)
16. Tannhäuser: L'Etoile du soir (Wagner)
24. La Valkyrie: Finale (Wagner)
29. Poèmes d'amour
30. La Prise de Troie: Apparition d'Hector (Wagner)
33. Rinaldo (Brahms)
36. L'Enfance du Christ: Repos de la Sainte Famille (Berlioz)
41. Lohengrin: Duo d'amour (Wagner)
48. Tannhäuser: L'Etoile du soir (Wagner)
49. Harold en Italie: Dans les montagnes (Berlioz)
52. Italie!
54. Evocation d'Erda (Wagner)
57. Evocation d'Erda (Wagner)
58. Poèmes d'amour
59. Parsifal et les filles-fleurs (Wagner)
60. Vaisseau-fantôme: Finale (Wagner)
63. Rienzi: Acte V. Prière de Rienzi (Wagner)
67. Tristan et Iseult: Acte II. Signal dans la nuit (Wagner)
68. Les Maîtres-chanteurs de Nuremberg: Acte I. Rencontre de Walther et d'Eva (Wagner)
70. La Valkyrie: Acte I. Sieglinde et Siegmund (Wagner)
71. Siegfried: Acte III. Evocation d'Erda (Wagner)
72. Le Crépuscule des dieux: Acte III. Siegfried et les filles du Rhin (Wagner)
73. Parsifal: Acte II. Evocation de Kundry (Wagner)
77. Messe des morts: Tuba mirum spargens sonum . . . (Berlioz)
78. Symphonie fantastique: Un Bal (Berlioz)
79. Lélio: La Harpe éolienne (Berlioz)
80. Harold en Italie: Dans les montagnes (Berlioz)
81. Benvenuto Cellini: Acte III. La Fonte du Persée (Berlioz)
83. La Damnation de Faust: Apparition de Marguerite (Berlioz)
85. L'Enfance du Christ: Repos de la Sainte Famille (Berlioz)
86. Béatrice et Bénédict: Acte I. Nocturne (Berlioz)
88. Les Troyens à Carthage: Acte III. Duo d'amour (Berlioz)
92. A Victor Hugo
104. Portrait de M. Fantin à dix-sept ans



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Eighth Program

FRIDAY AFTERNOON, DECEMBER 15, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 16, *at* 8:30 *o'clock*

HAYDN.....Symphony No. 103, in E-flat major, ("The Drum Roll")

I. Adagio; Allegro con spirito
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

TCHAIKOVSKY.....Concerto for Pianoforte No. 1, in B-flat minor, *Op.* 23

I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro vivace assai
III. Allegro con fuoco

INTERMISSION

RAVEL.....,....."Le Tombeau de Couperin," Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

RAVEL.....Rapsodie Espagnole

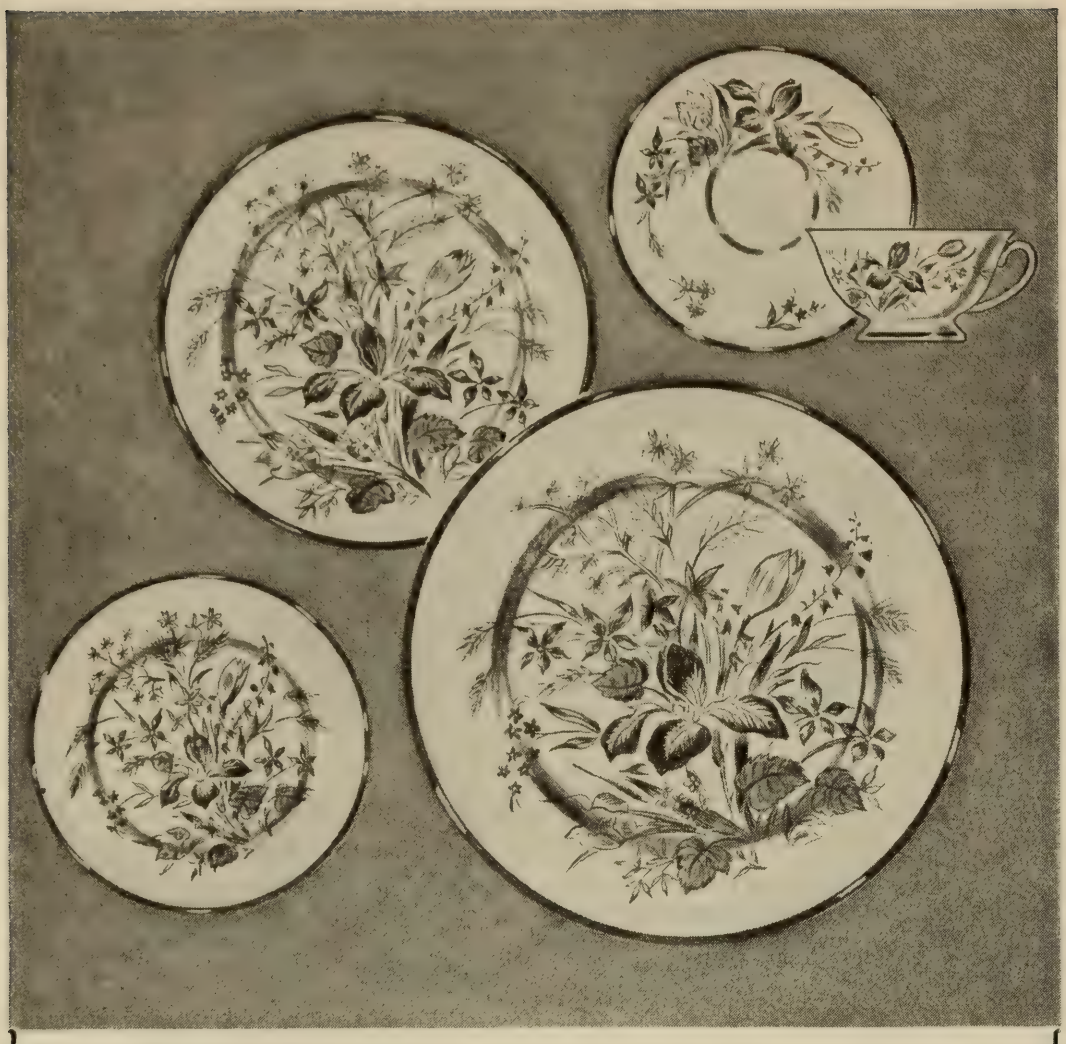
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II. Malagueña
III. Habanera
IV. Feria

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SYMPHONY IN E-FLAT, No. 103

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

Composed in 1795 for the Salomon concerts in London (and numbered 8 in the catalog of the Philharmonic Society of London), this symphony was first performed in that year at a date not ascertainable.

The last performance by the Boston Symphony Orchestra was on January 16, 1931, when Henry Hadley conducted.

Two clarinets are used in this score and likewise (in twos) flutes, oboes, bassoons, horns, trumpets, together with timpani and strings.

THIS symphony is identified in Germany as the *"Paukenwirbel,"* as distinguished from the *"Paukenschlag,"* or "Drum Stroke" Symphony, No. 94, known in English as "The Surprise." The "drum roll" which gives the Symphony No. 103 its name appears in the very first bar.* The introduction, with its somber and mysterious theme,

* This announcing drum roll, in the current Breitkopf and Härtel and other editions, is marked < *pp.* >. But in the first Breitkopf and Härtel edition, published in Haydn's lifetime and supervised by his pupil Neukomm, under the composer's sanction (1806), it has *ff* over the drum roll with no indication to swell and diminish, this both in the first bar, and in its recurrence. If this was Haydn's wish, did he act according to his own sober judgment, or with a sly purpose of bringing his British audience sharply to attention by another "surprise" device? The autograph score has no dynamic indication at this point.



first heard from the basses, ends on a breathless pianissimo, suddenly dispelled by the lively main theme in 6-8. This is fully stated before the second subject, in the character of a German dance, ends the exposition. In the full development, rich in detail, there may be detected in the nineteenth measure, after a fermata, the introductory theme again in the basses, but in the quicker tempo and in a sudden pianissimo. Before the coda Haydn sets a new precedent (to be pursued later to significant ends by Beethoven) when he repeats the opening of the adagio introduction (ushered in as before with a drum roll).

The slow movement is Haydnesque in the use of two distinct themes, separately varied (recalling the beautiful Andante in F minor for piano solo). The first theme is in C minor, the second in C major in which mode, after many adventures including an ornamental violin solo, the movement ends.

The minuet, with a formal and ceremonious leaping theme and staccato rhythmic accentuation, finds a graceful foil in a gently flowing trio. The finale builds upon a two-part harmony by the horns and a sprightly theme from the strings which is at once combined with it.*

* Karl Geiringer refers to this horn theme as a "counterpoint to the main idea" and marks in the combination "a striking resemblance to the beginning of the finale in Mozart's Jupiter Symphony."



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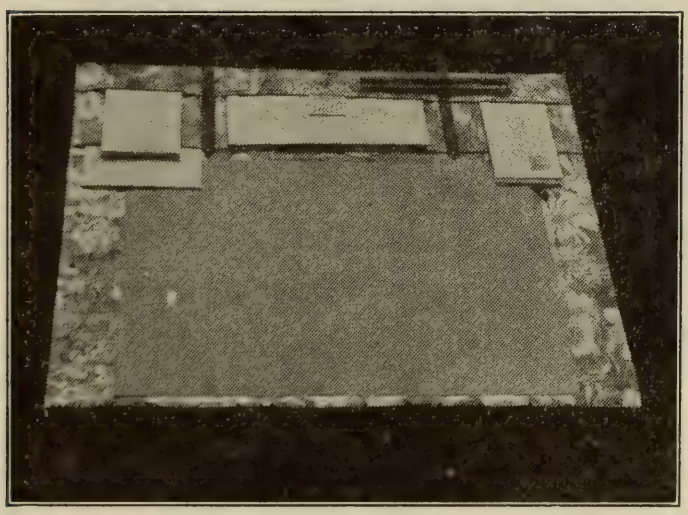
RALPH LOWELL, *President*

A verbal description would be left behind in attempting to follow the quick changes, sudden inventions and marvelous counterpoints through which this theme dances. The horn harmony which holds to its basic uses finally becomes a trumpet proclamation.

Philip Hale once described in these programs the early performances of Haydn in Boston:

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures" or "full pieces," were very seldom identified, nor is it certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793–94). On a Boston program the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities. William Foster Apthorp says in his Boston Symphony Program Book of April 13–14, 1900, that the "Military" was one of the first symphonies by Haydn to be given in Boston; its first performance here dated back somewhere in the thirties of the last century. The symphony was very

* See O. G. Sonneck's "Early Concert Life in America" (1731–1800).



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popular for some years, but it fell into neglect. Mr. Apthorp also wrote when the "Surprise" Symphony (B. & H. No. 6) was performed by Julien's famous orchestra in Boston, during the season of 1853–54, that Julien chose the second movement as one of his battle horses, on account of the full orchestra's crash on a fortissimo chord after each period of the theme given out by the strings. "To make the surprise still more surprising, he added an enormous bass drum, the largest, I believe, ever seen in this country up to the time."

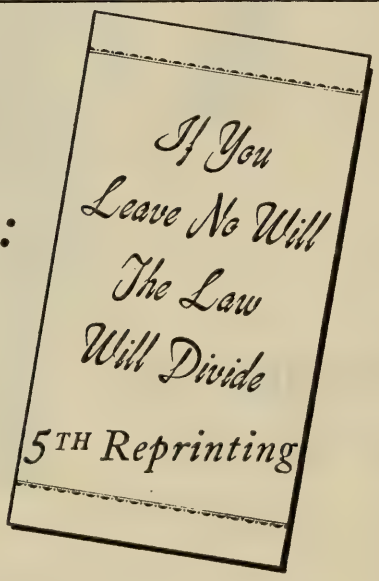
The program of the concert given for "Mons. Jacobus Pick's benefit at Concert Hall on November 27, 1792, reads curiously today:

"A Grand Symphony, composed by Haydn. Song by a lady. A Sonata on the Piano Forte, by a young lady. A Flute Concerto, by a Gentleman amateur. A Song by Mons. Pick. A Grand Symphony, composed by Pleyel. The Song of Belisarius, by Mr. Powell. A Grand Overture. A Grand Symphony by Fils. Song by a lady. A Hautboy Concerto by Mr. Stone. A Quintetto, composed by Pleyel and performed by the Gentlemen amateurs of Boston. Several pieces on the Harmonica, by Mons. Pick. A Grand Overture. The subscription to be one dollar — each subscriber to be entitled to one lady's ticket."

Mons. Pick advertised his wish to teach the principles of vocal music by note; nearly all orchestral instruments; he had "made the science of music his study at the Academy of Bruxelles."

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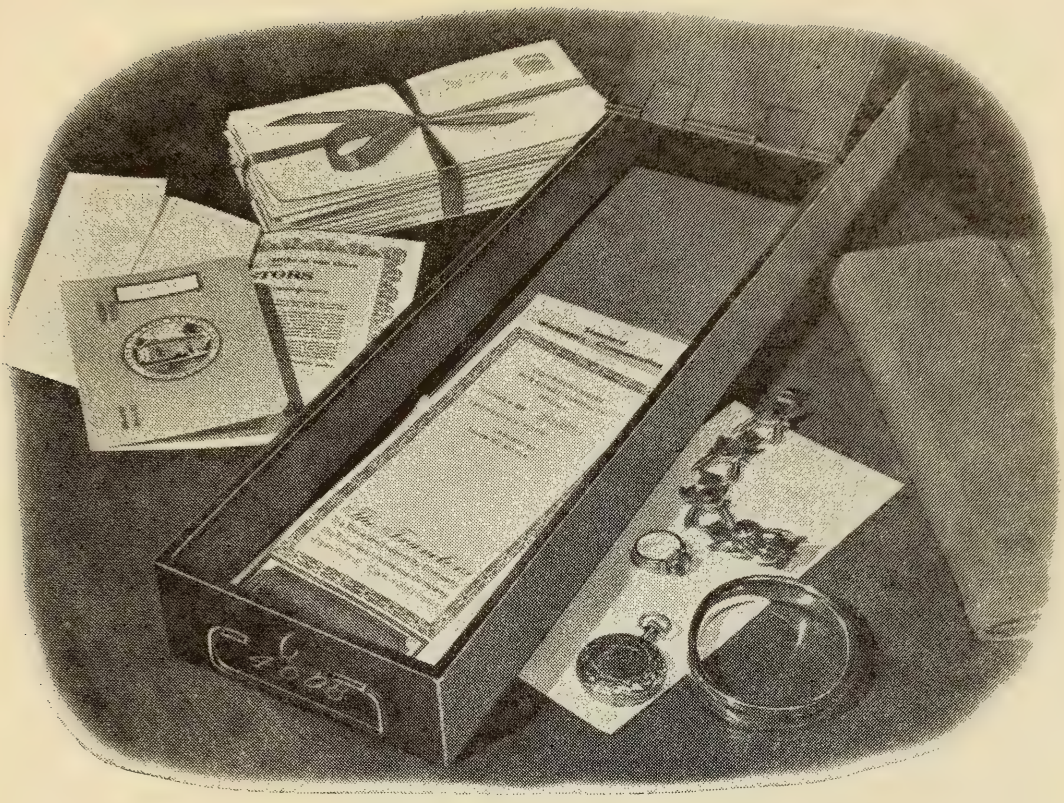
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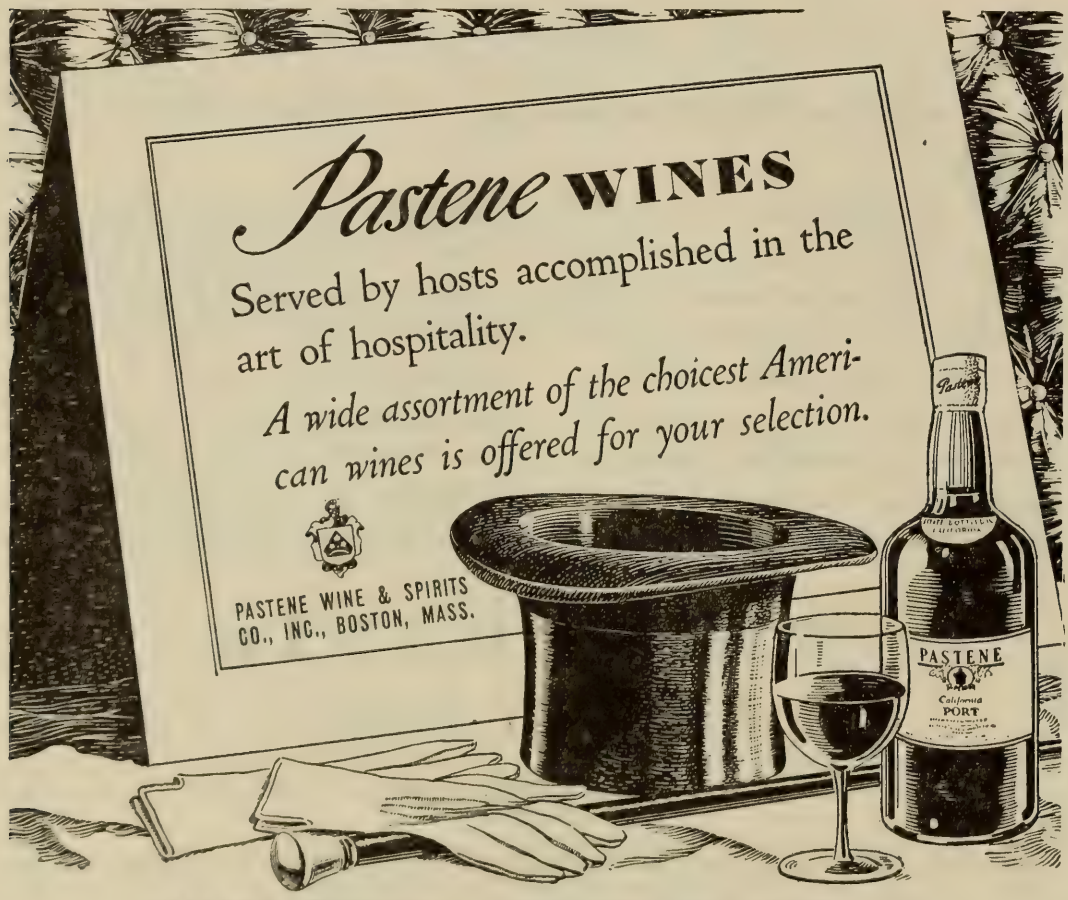
By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

Tchaikovsky composed his first piano concerto in November and December, 1874, and completed the orchestration in the following February. The first public performance was in Music Hall, Boston, October 25, 1875, when Hans von Bülow was the soloist and B. J. Lang the conductor. The concerto had its first European performance at St. Petersburg, November 13, 1875, at the concerts of the Russian Musical Society, when Kross was the soloist. The first performance in Moscow was on December 3, when Serge Tanéiev, the young pupil of Nicholas Rubinstein and of Tchaikovsky, was the pianist. The first performance of the concerto at the concerts of the Boston Symphony Orchestra was on February 20, 1885, when B. J. Lang was the soloist. The concerto has been performed at the Friday and Saturday concerts of this orchestra with the following soloists: Helen Hopekirk (1891); Martinus Sieveking (1896); Rafael Joseffy (1898); Josef Slivinski (1901); Harold Randolph (1902); Harold Bauer (1903); Olga Samaroff (1907); Ossip Gabrilowitsch (1908); Teresa Carreño (1909); Katharine Goodson (1912); Ruth Deyo (1915); Alexander Borovsky (1924); Josef Lhevinne (1926); Vladimir Horowitz (1931); Joseph Lhevinne (1934 — Tchaikovsky Festival); Alexander Borovsky, January 2, 1942; Alexander Brailowsky, November 5, 1943.

The score was published by the firm of Jürgenson in 1874; the parts, in 1876. Rahter brought out a revised edition (the present one) in 1889.

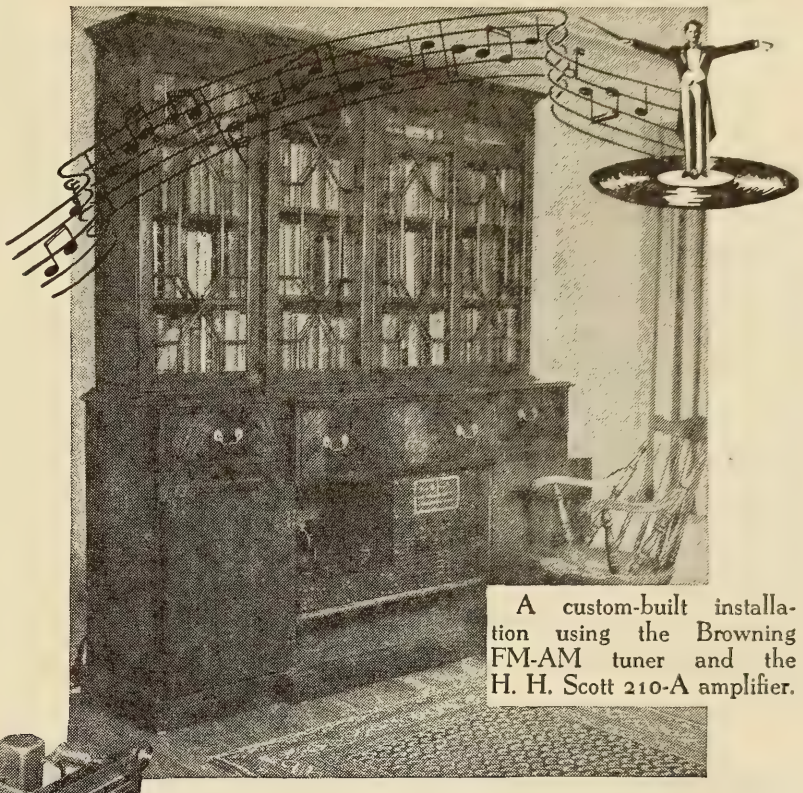
The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings. The score is dedicated to Hans von Bülow.



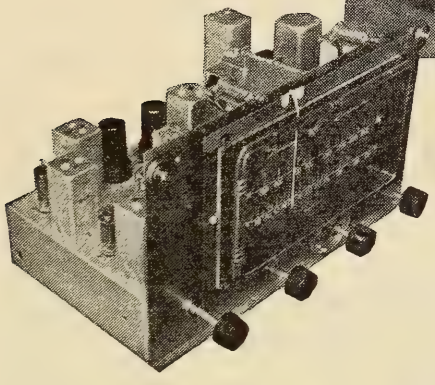
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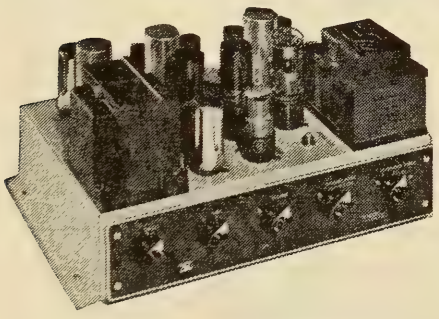
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THE letter has been many times quoted where Tchaikovsky wrote to his friend Mme. Nadejda Filaretovna von Meck his account of how he submitted the unfinished sketches of his first piano concerto to be looked over by his colleague, Nicholas Rubinstein, for whom he had written it. The friends at Moscow carried the manuscript to an empty classroom of the Conservatory (then closed for the vacation period) on Christmas Eve of 1874, as they were on their way to a party. Their friend Nicolai Albertovitch Hubert, a teacher at the Conservatory, was with them, and, according to his own account, Nicholas Dmitrievitch Kashkin. The ferocity of the criticism of Nicholas has an authentic ring, as if literally reported; yet it should be remembered that Tchaikovsky was at this time in a supersensitive and unnerved condition. Earlier in this same month he wrote to his brother Modeste that his struggles over the piano part were wearing upon his nerves. It should also be remembered that the long letter, with its vivid detail, was written more than three years after the event to his new friend, whom then he had not known and who, as the most passionately sympathetic admirer of his music, invited the pouring forth of his injured feelings. The letter is here quoted at length:

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"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticize the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's and Nicholas asked me, before we should go there, to play the concerto in a classroom of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, who-

(*Continued on page 388*)

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To the Patrons and Friends of

The Boston Symphony Orchestra, Inc.:

The Orchestra closed the 1949–50 season with an operating deficit of $306,652.46 before contributions and investment income, which compares with a deficit of $199,345.73 for the previous year.

This very sizable increase in the deficit was largely the result of a $60,000 decrease in record royalties as well as a reduction in broadcasting receipts and in Symphony Hall rentals. Furthermore, $24,575 was spent to complete the rebuilding of the organ. The Festival Concert receipts were less than a year ago and a smaller enrollment at the School reduced income from that source.

Strenuous efforts are being made not only to increase our income but to curtail expenses. The financial position of the Orchestra, although very grave, is certainly not yet hopeless. We rely with confidence on the generous support of our friends and subscribers.

During the year the Endowment Fund was increased through the receipt of the following bequests:

Arthur W. Moors	$10,000
Alice Shattuck	10,000

Unrestricted bequests were received from the Estate of

Fannie P. Mason	$50,000
Allston Burr	10,000

These unrestricted bequests were used to meet the operating deficit and, therefore, could not be added to our reserve funds.

Accounts for the year ended August 31, 1950 have been audited by the firm of Patterson, Teele and Dennis.

Respectfully submitted,

Richard C. Paine, *Treasurer*

Boston Symphony Orchestra, Inc.

November 24, 1950

BOSTON SYMPHONY ORCHESTRA, INC.

for the season 1949–1950

WINTER SEASON, POPS AND ESPLANADE CONCERTS:			
INCOME:			
Receipts from concerts	$747,290		
Receipts from other sources:			
Record Royalties	106,202		
Broadcasting	23,830	$ 877,322	
EXPENSES:			
Compensation of players, conductors and soloists	$669,349		
Concert costs (transportation, living allowance, hall rentals, etc.)	173,662		
Administrative and general expenses	197,138		
Operation of Symphony Hall	68,648	$1,108,797	
Deficit before contributions and investment income		*($231,475)*	
Less:			
Gifts from Friends	$ 79,964		
Esplanade Contributions	6,073		
Endowment and free funds income	26,889	112,926	
Net Deficit from Boston operations			*($ 118,549)*
BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School):			
INCOME:			
Tickets Sales	$238,274		
Tuition	40,831	$ 279,105	
EXPENSES:			
Compensation of players, conductors, soloists and living allowances	$137,368		
Faculty salaries and living allowances	48,840		
Administrative and general operating expenses	106,345		
Maintenance of Tanglewood Property	39,219		
Amortization of construction	22,510	$ 354,282	
Deficit from Berkshire Operations before contributions		*($75,177)*	
Less — Contributions from Friends of the Berkshire Music Center		27,742	
Net Deficit from Festival and Summer School			*($ 47,435)*
DEFICIT for the Season 1949–1950			*($165,984)*
To meet the above deficit the following funds were used:			
Balance of Reserve Fund — August 31, 1949		$ 14,092	
Bequest of Allston Burr		10,000	
Bequest of Fanny P. Mason		50,000	
Transfer from the Koussevitzky 25th Anniversary Fund		91,892	
		$165,984	

Boston Symphony Orchestra, Inc.

STATEMENT OF FUNDS

August 31, 1950

Endowment Fund — Represented by:			
Investments (approximate market value $496.372)		$450,128	
Land and Building—Symphony Hall	$421,330		
Less: Mortgage Payable	60,000	361,330	
Cash in Bank		3,859	$815,317
Trust Funds—Represented by cash and securities at approximate value:			
The Adele Wentworth Jones Fund		$ 12,683	
The Mark M. Horblit Fund		19.870	$ 32,553
Scholarship Funds—Represented by cash and securities:			
Tanglewood Revolving Scholarship Fund—established by RCA Victor		$ 56,774	
Jascha Heifetz Fund—established by Mr. Heifetz and various contributions		9,360	
Selly A. Eisemann Memorial Fund—established in memory of Mrs. S. A. Eisemann		2,152	$ 68,286
Serge Koussevitzky 25th Anniversary Fund			$58,107.71

To the
Trustees of Boston Symphony Orchestra, *Inc.*
Symphony Hall, Boston

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ever he may chance to be. I must add that this does not come from cowardice, but only from natural instability.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and — is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-bolt; and Hubert was waiting to see how things would go before he should jump to one side or the other. I did not need any judgment on the artistic form of my work: there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

" 'Well?" I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or

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Ravel: La Valse
Beethoven: Symphony No. 7 in A*

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three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing: the tone in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction, — a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior. I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough

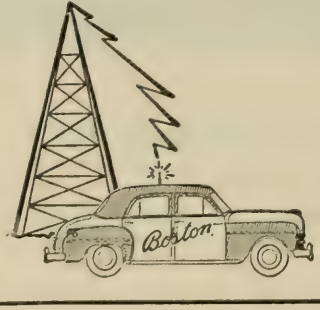
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revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did.

"This is the incident that caused Rubinstein to look on me as a *frondeur,* a secret enemy. He has grown colder toward me since then, though it has not prevented him from repeating on all occasions that he is terribly fond of me and ready to do anything for me."

The interesting opinion is expressed by Lucien Price that the explosion of Nicholas Rubinstein was "a case of furious jealousy" toward the upstart who "had presumed to write a better concerto than the Fourth in D minor of Nicholas' brother Anton." "The opening bars," so Mr. Price points out, "distinctly recall the Concerto of Rubinstein in its flamboyant octaves." Kashkin, who must have been a silent spectator, since Tchaikovsky does not even mention his presence, gave forth as his reason that "Nicholas Rubinstein, it appeared, was disagreeably surprised that Tchaikovsky, not being a pianist, had not asked his advice about the piano part, and therefore he showed prejudice and hostility as regards this work." Kashkin carried away the impression that it was "Rubinstein's harsh judgment which irritated him." But this was not so; it was not the criticism as such, but what seemed to Tchaikovsky the coldly hostile tone of his friend

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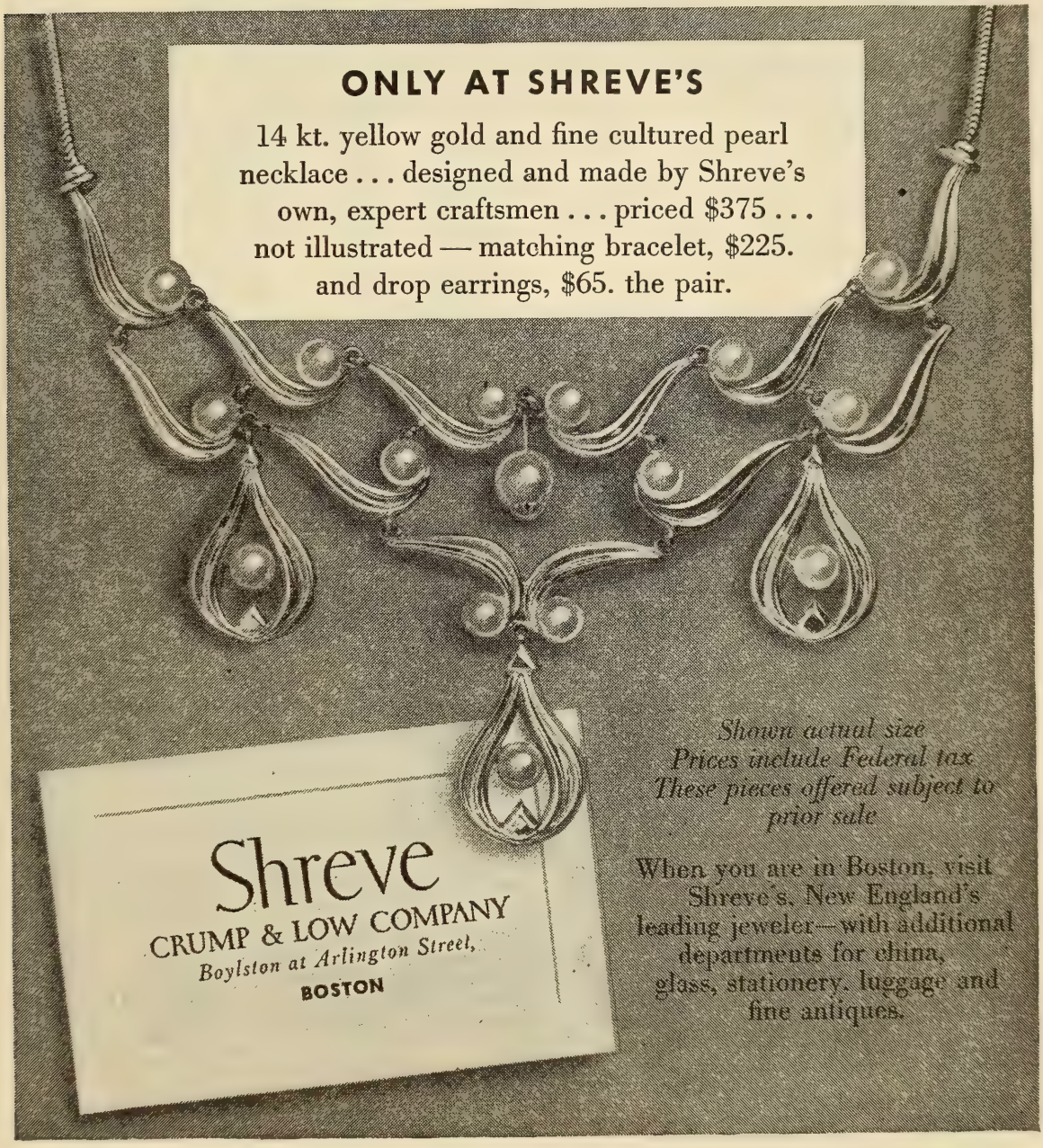
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which sent him in a storm of wounded feelings into the darkness of the empty building. His letter flamingly betrays this, and later correspondence puts it beyond dispute: he felt, far more than the anger of an outraged artist, the tone of hard dislike from one he deeply loved.

Rubinstein had from the beginning acted as benefactor and propagandist to Tchaikovsky, fathering him and playing his music. He took advantage of his position to dominate his pliant and unassertive friend. Not in the least understanding Tchaikovsky's obsessions and panics, he scolded him bluntly, with the result that he wounded him to the quick. Sometimes it was possible to treat Tchaikovsky like a child. When it came to his music, which in spite of his expressed doubts was sure and strong, the possessive Nicholas occasionally



went too far. Rubinstein did his best to make amends at the Paris Exhibition of 1878. He played the Concerto with splendid effect, it was said, making it the outstanding event of the Russian concerts. But these amends were necessarily brief. By 1881, Nicholas Rubinstein was dead.

Tchaikovsky, on breaking with Nicholas, struck his name from the score, and inscribed in its place that of Hans von Bülow, whom he had not yet met but who, according to their mutual friend Klindworth, had been enthusiastically making known his piano pieces. Bülow warmly embraced this opportunity to play the Concerto as a new gospel from Russia, and wrote to Tchaikovsky, in acknowledgment of the dedication, phrases which stand in grotesque contrast to the reported phrases of Rubinstein: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clarity and the unity of the work. The form is so mature, ripe, distinguished in style, intention and labor being everywhere concealed. I would weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer and those who are destined to enjoy it."

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When the Concerto was first performed, the program of the concert in Music Hall, Boston, carried this announcement:

"The above grand composition of Tchaikovsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Bülow wrote from New York of an even greater success in that city under Leopold Damrosch. "In fact," he told Klindworth, "Tchaikovsky has become popular in New York, and if Jürgenson were not such a damned jackass, but would send over a reasonable quantity of Tchaikovsky's music, he could do a lot of business. Yesterday a woman actually bought the score of Tchaikovsky's symphony *Op.* 23 at Schuberth's, simply because there was nothing else of his to buy."*

* This may have been the Second Symphony, *Op.* 17. The Third Symphony, *Op.* 29, had just appeared from the Russian press.

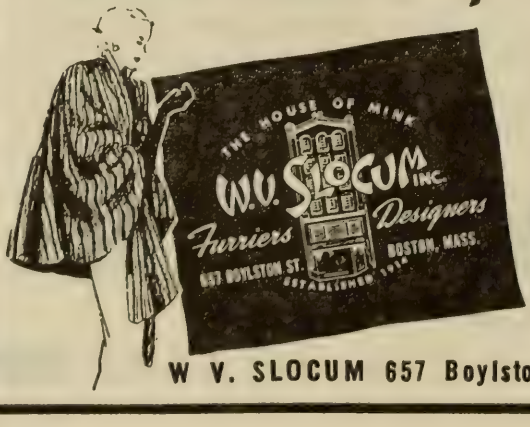
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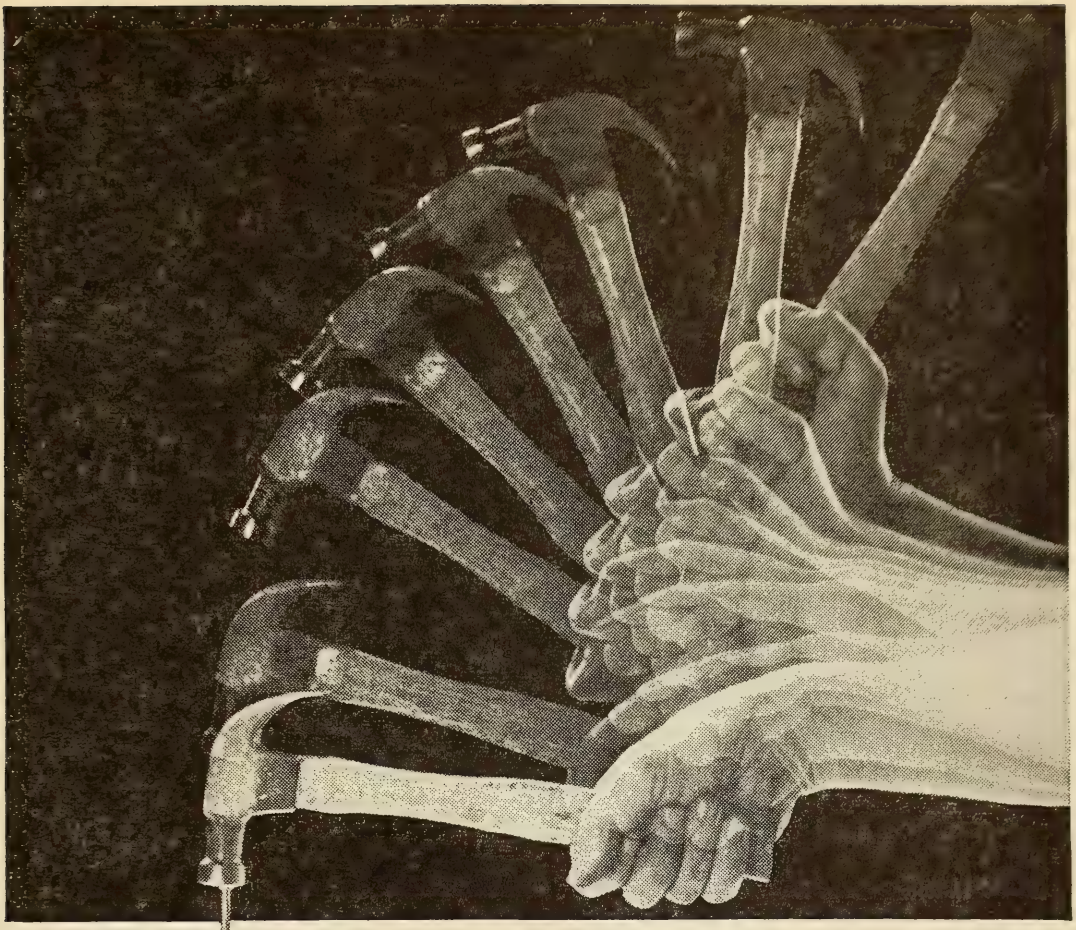
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Bülow then took the Concerto across Europe, London, Berlin, Wiesbaden, for example, receiving pianist and concerto with real fervor. Outstanding performances are recorded as given by Sapellnikov in London, Tchaikovsky conducting, by Siloti in Prague, Sauer in Dresden, Rummel in Brussels. Nicholas Rubinstein graciously admitted his mistake (having indeed no alternative), and patched a strained friendship. Meanwhile the glory which had gone to others continued with others.

The concerto opens with an introduction of 106 measures, disclosing an extended melodic theme which is not to reappear. The principal body of the first movement has as its first theme a striking rhythmical melody and a second theme which is introduced by the winds in A-flat major, *poco meno mosso*. Both themes are extensively developed. The first of these themes is a tune which Tchaikovsky heard sung by a blind beggar at Kamenko. "It is curious," he wrote to Mme. von Meck, May 21, 1879, "that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of this refrain in my Pianoforte Concerto." The second movement, in D-flat major, brings forth another unforgettable tune and makes the most of it. There is a second theme, and after the recurrence of the first a *prestissimo* in F major, a waltz-like episode upon a theme which Tchaikovsky acknowledged as not his own. Modeste

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has pointed out that this was a French *chansonnette, "Il faut s'amuser, danser, et rire,"* which the twins were accustomed to sing "in remembrance of a certain charming singer." This would surely have been Désirée Artôt, the operatic soprano with whom Tchaikovsky was once deeply infatuated. There is a reprise of the first portion. The Finale, returning to B-flat minor, is based upon a rapid tune of folk-dance character with a contrasting second subject.

~

Tchaikovsky's statement to Nicholas Rubinstein that he would not alter a single note of his Concerto was made in the heat of the moment and was not in accord with his original intentions. Not being a pianist, he had evidently expected from his friend suggestions about the playability of the piano part. But the Concerto was first published probably as written. When Edward Dannreuther was about to perform it at Crystal Palace, London, under August Manns on March 12, 1876, Tchaikovsky sent him a copy of the printed edition and Dannreuther sent him this copy with pasted emendations in the soloist's passage work. Tchaikovsky answered in a letter from Moscow dated March 30, 1876, thanking him for his efforts in behalf of "my difficult and fatiguing work." He wrote, "I thank you for your wise and practical suggestions and assure you that I will follow them if there should be another edition of my Concerto." When the Concerto was published

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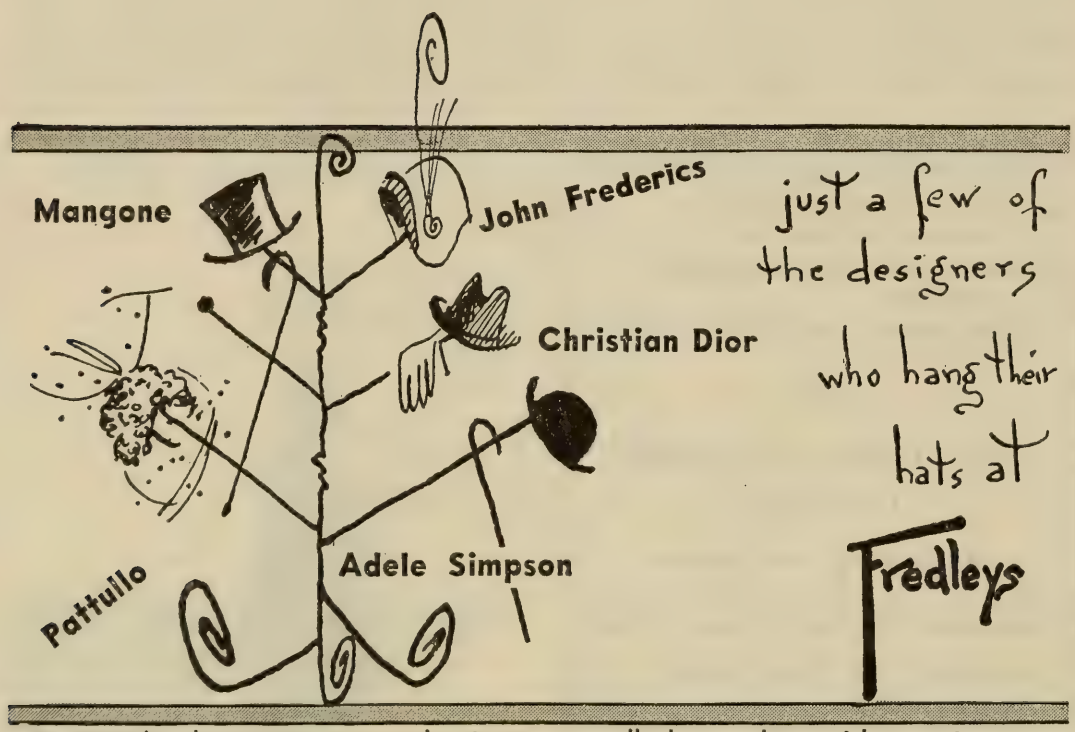
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in a revised edition in 1889 by Rahter, these changes were, for the most part, adhered to. The alterations are mostly confined to the first movement and do not affect the musical texture or the orchestral score. Whether Bülow had had a hand in this there is no way of telling. Even in his first performance, which was from the manuscript, he may of course have modified passages to his convenience. The Concerto had plentiful trial by concert performance by more than one pianist under Tchaikovsky's eye before the edition of 1889. The first edition is now almost nonexistent and not available for comparison. The eminent playability and exceeding brilliance of the Concerto as a vehicle of virtuosity in the revision, the form which we now know, indicates that considerable improvement may have been made.



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The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

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The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

The most recent performance at these concerts was April 20, 1945.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to *"Mon cher Maître,* Charles de Bériot."

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The *"Prélude à la nuit"* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo,* is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English

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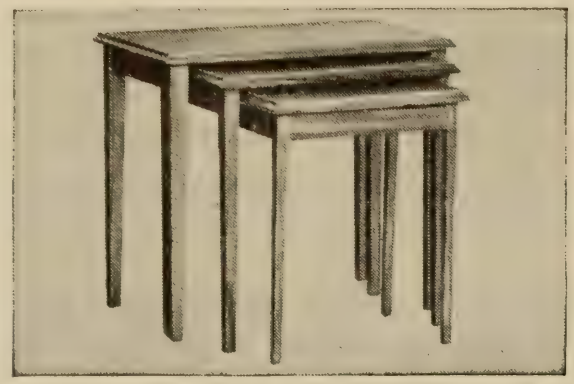
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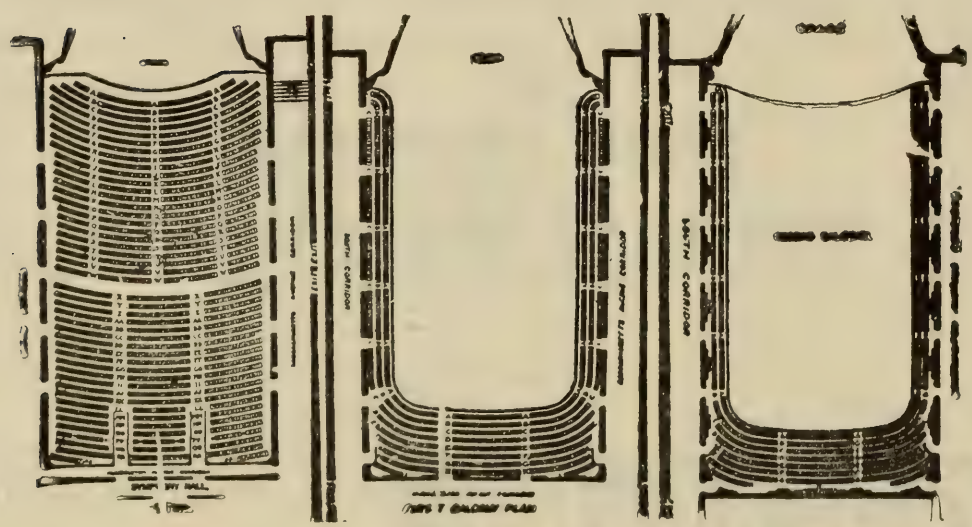
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horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *"Habanera"* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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with historical and descriptive notes by

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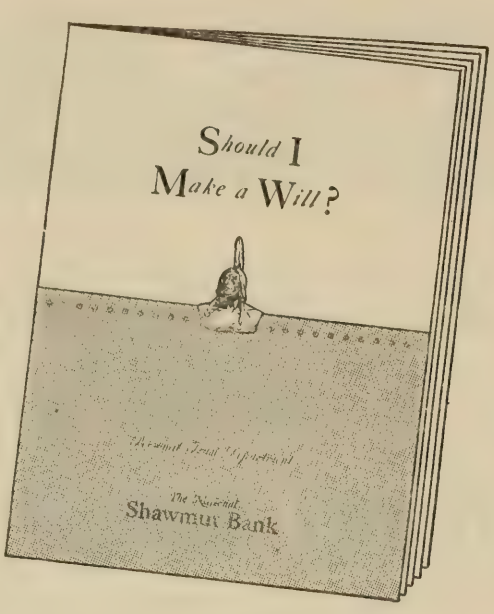
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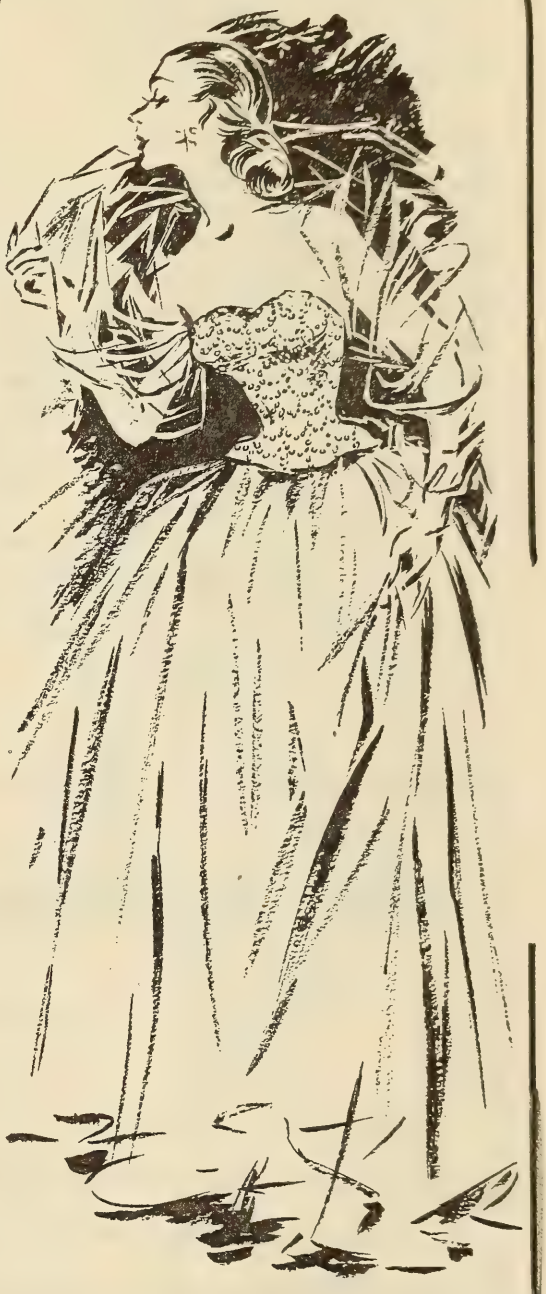
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The third of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Wednesday evening, January 24, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Pierre Monteux.

The remaining open rehearsals will be given on Thursday evenings, March 1 and April 26, Charles Munch conducting.

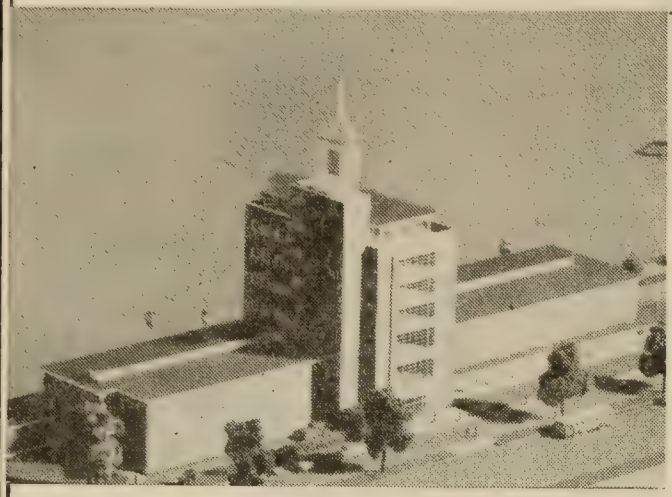
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(For text see page 438)

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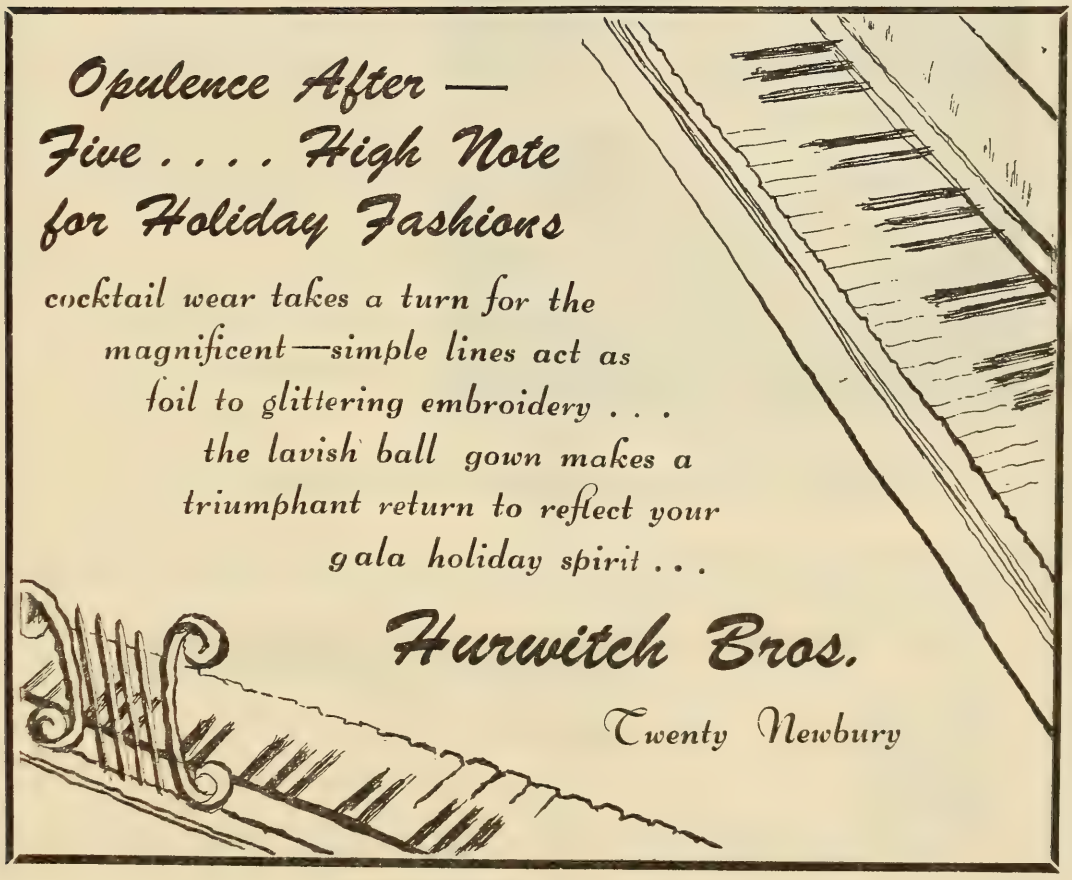
By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

The Christmas Oratorio was composed for the Christmas season of 1734 and performed accordingly in Leipzig, the text being furnished by Bach's principal librettist, Christian Friedrich Henrici (Picander).

The orchestration is as follows: two flutes, two oboes, two oboi d'amore, two oboi da caccia, bassoon, two horns, three trumpets, timpani and strings, organ and harpsichord continuo.

WHAT Bach has brought together under the title *Oratorium* is an assemblage of five services intended for five holy days in the Christmas season and drawn from the narrative of the birth and infancy of Christ as found in Luke ii: 1–21 and Matthew ii: 1–12. The first three parts were intended for December 25, 26 and 27 — the first, second and third "Christmas holidays" as they are called in Germany. The fourth part, from which the soprano air and duet (Nos. 39–40) are here omitted, was performed on New Year's Day; the fifth part (here omitted) was for the Sunday after New Year's and the sixth (from which the opening chorus and final chorale are taken) was for the Epiphany, or Twelfth Night, the manifestation of Christ to the



Magi. The six parts were connected by subject and religious associations, but were in no sense continuous or meant to be performed together.

The custom of presenting the Passions in Holy Week in a musical narrative was long established in the Protestant churches of Germany. It was also a custom as ingrained in the hearts and beliefs of each community as if the singers actually were the characters they portrayed. In Bach's boyhood, according to the findings of his biographer, Philipp Spitta, this custom was extended to Christmas in the churches of Thuringia. It may have been because the Christmas music in narrative form was less established as a part of the church services, notwithstanding the age-old precedent of the miracle plays, that Bach used the non-sectarian title of *"Oratorium."* This music of adoration is more static in mood, more lyrical in character than that of the Passions, with their longer, more dramatic gospel texts. Wilhelm Rust in the Bach Gesellschaft edition defines it as "a spiritual, lyric drama in the truest sense."

The scheme of the Passions is taken over in this presentation of the Nativity: the Evangelist, a tenor, delivering in recitative the Gospel text, other solo voices expressing their adoration of the Christ



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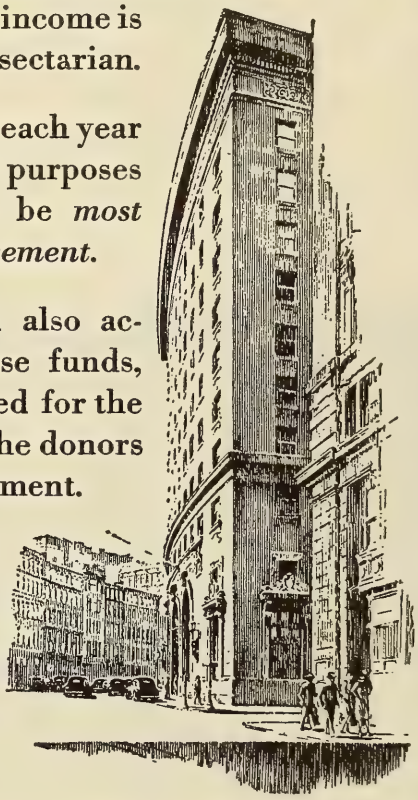
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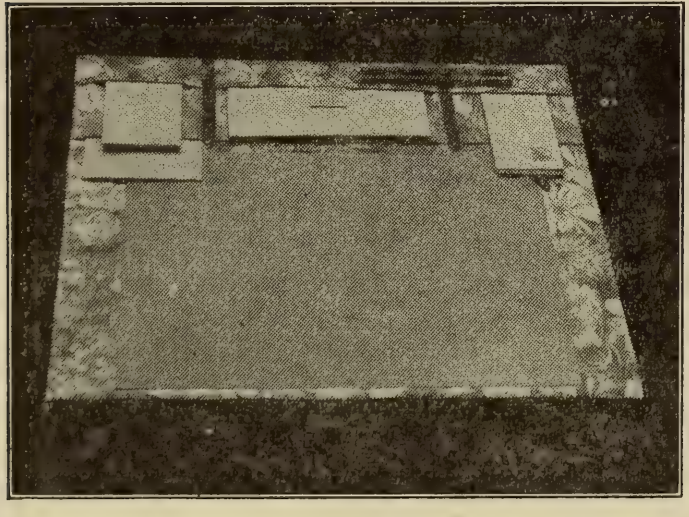
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Child and destined Redeemer in recitatives or arias, the chorus supporting them in the same sentiments. The recitative passages for the Evangelist are usually accompanied by organ and continuo only. Other recitatives have sometimes other instruments. The whole work was popular in the best sense and Bach was plainly expected to make it so, to communicate unmistakably to the Leipzig congregations the wonder of the miracle, the words of the angels who appeared to the shepherds, the tenderness which surrounded the Infant Jesus.

A strange discovery confronted and perhaps confounded the first students of Bach. In 1733, a year before the Christmas Oratorio was first performed, Bach had occasion to provide two complimentary cantatas (*dramme per musica*) dedicated to the Electoral Prince of Saxony and to the Crown Princess, this in support of his petition to be appointed Court Composer. *Die Wahl des Hercules,* in which the virtues of the monarch were compared to those of the Greek hero, and *Tönet Ihr Pauken, Erschallet Trompeten* (Sound Drums, Shout Trumpets) were performed on September 5, 1733, and December 8 (the Queen's birthday) respectively. On October 5, 1734, Augustus III of Saxony, visiting Leipzig, was again complimented with a *dramma per musica, Preise dein Glücke, gesegnetes Saxon.* Numbers from each of these works were found note for note, but with religious text, in



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the subsequent Christmas Oratorio.* Most flagrant, perhaps, was the opening of the Queen's cantata in which she is praised with trumpets and drums, the instruments which reappear in the same opening chorus of the Christmas Oratorio in praise of God. A lullaby in the same work recalling the Prince's babyhood, and anticipating his glorious destiny, becomes the lullaby for the Infant Jesus in the second part (the alto aria, No. 19). Albert Schweitzer, studying the autograph of the Christmas Oratorio, found that the "borrowed" numbers "are carefully and neatly written, while the remainder have been written hastily and are sometimes hardly legible." Certain numbers, also evidently copied, are probably taken from works which have not survived. Thus in almost every case the arias and large choruses have earlier secular sources, while a number of the chorale melodies, although reset, had been previously used and held their own associations. Only the recitatives, narrative or reflective, were in each case newly composed. An imposing exception is the moving chorus of the angel host to the shepherds, *I bring you tidings of great joy,* opening Part Three (No. 24).

* From the first of the three secular cantatas the following numbers are to be found in the Christmas Oratorio: 4, 19, 29, 36, 39, 41; from the second: 1, 8, 15, 24; from the third: 47; apparently from lost cantatas: 31, 43, 51, 54, 57, 62.

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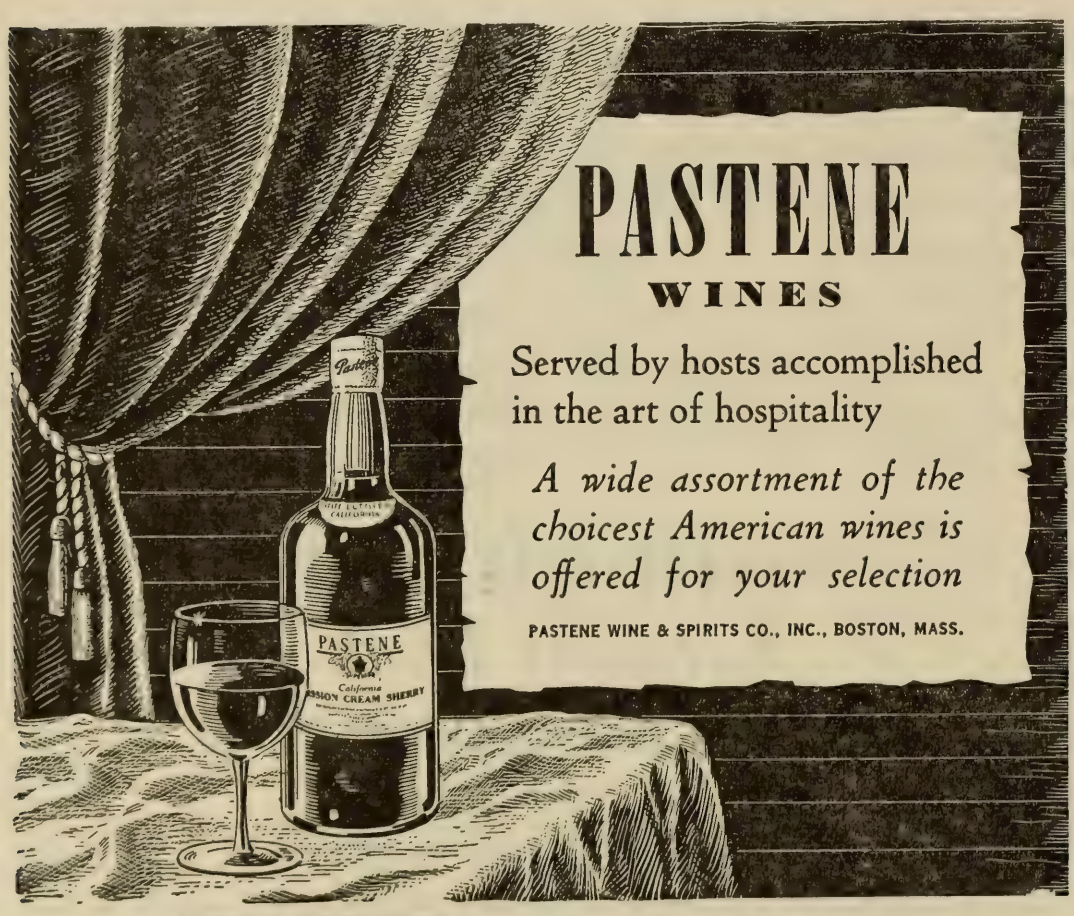
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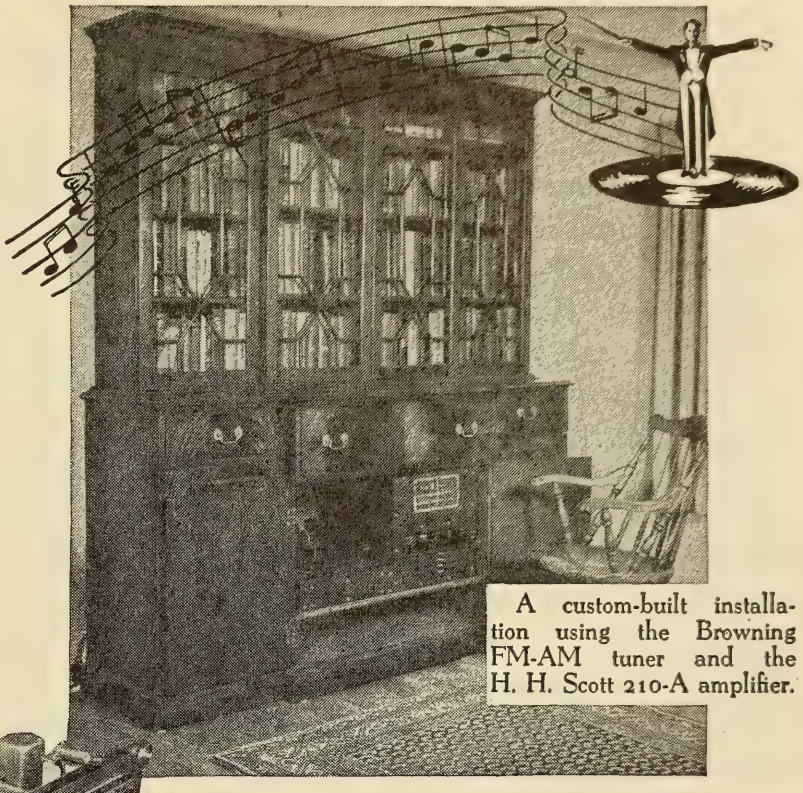
Bach's readiness to re-utilize the music for a worldly subject in a religious one has troubled some students of Bach, but the objection is perhaps more reasoned, more literary than musical. It may be questioned whether the closest observer, without having discovered the secular sources of the various numbers, would have found the music inconsistent with the text. Spitta, who goes into the matter in detail, is not greatly disturbed, arguing that "Bach's whole mode of expression was built on true church feeling; whether he wrote sacred or secular music, whether he composed organ fugues or chamber sonatas, the fundamental church sentiment, developed directly from the nature of the organ, pervades all his works and he consequently could write nothing that jarred with it. On the other hand, his secular occasional pieces were not genuinely secular; as such they scarcely fulfilled their aim, and the composer only restored them to their native home when he applied them to church uses." In other words, when Bach wrote these particular occasional cantatas, he may have had religious uses in mind — or, to state it differently, he may have composed the Christmas Oratorio in order to bring into its proper place this earlier material originally so intended. Dr. Schweitzer is not so ready to reassure himself. There are points where he finds the music at odds with the text. He does not advocate the performance of the five parts complete in a



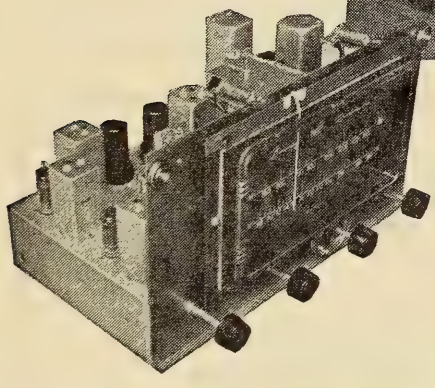
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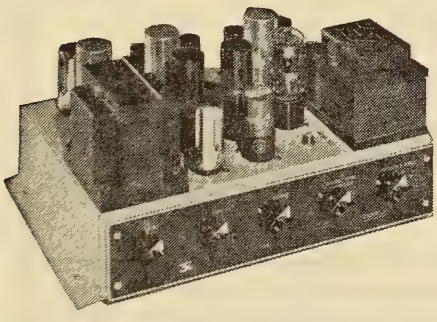
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single concert, finds omissions advisable, and remarks that certain arias may be omitted without injury to the continuity of the whole.

Several of the chorales which Bach used in this Oratorio were familiar to the congregations of his time in the Christmas services. Others had their particular associations. The first chorale to be heard (*"Wie soll ich dich empfangen,"* No. 5) introduced before the birth of Jesus is announced, has a prophetic significance of Christ upon the cross. The tune is that of H. L. Hassler (1601) which Bach used five times in his St. Matthew Passion, where it is remembered as *"O Haupt voll Blut and Wunden."* This same melody is differently treated in the final chorale (No. 64) of the Christmas Oratorio, each phrase of the chorus being followed by orchestral elaboration appropriate to a closing number. The chorale in No. 7 has an exceptional treatment in that it is sung by the soprano alone with recitatives by the bass solo. This chorale is used in unbroken form in the Third Part, *"Dies hat er alles uns getan"* (No. 28). It is the Lutheran air, *"Gelobet sei'st du, Jesu Christ,"* used by Bach elsewhere and by his youngest son, Johann Christian Bach. The chorale, *"Seid froh,"* which ends the Third Part (No. 35) was known as *"Wir Christenleut'"* and was used with different texts by Bach in his Cantatas Nos. 40 and 110. The second chorale (No. 9), which recurs in altered form as No. 17 and as No. 23

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to close the Second Part, is the traditional melody of Luther, *"Vom Himmel hoch."* The chorale in Part Two, *"Brich an, o schönes Morgenlicht"* (No. 12), is a traditional melody, *"Muntre dich mein schwacher Geist,"* and appears in Cantatas 11 and 43.

The Sinfonia which opens the Second Part suggests the shepherds tending their flocks, and this short instrumental number prepares the congregation for the miracle of the angels. Even Philipp Spitta, the sometimes dry scholar, is moved to eloquence: "This wonderful composition, woven, as it were, of silver rays, and enchanting us by harmony of hues, is full of calm rejoicing and yet unutterably solemn, childlike and overflowing with yearning." Dr. Schweitzer, always ready to find pictorial analogies in Bach, remarks on "the light, floating rhythm that is given out by the strings and flutes in the Sinfonia of the Christmas Oratorio, while the oboes represent the music of the shepherds." This motive with its buoyant rhythm recurs in the final chorale of this part (No. 23).

The translation of the text is by Rev. J. Troutbeck, in the G. Schirmer vocal score.

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CHRISTMAS ORATORIO

PART ONE

ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS

1. CHOR

Jauchzet, frohlocket! auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an.
Dienet dem Höchsten mit herrlichen Chören,
Lasst uns den Namen des Herrschers verehren!

1. CHORUS

Christians, be joyful, and praise your salvation,
Sing, for today your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship, and fall down before Him,
Let us with voices united adore Him.

2. REZITATIV

EVANGELIST: (*Tenor*)

Es begab sich aber zu der Zeit, dass ein Gebot von dem Kaiser Augusto ausging, dass alle Welt geschätzet würde. Und Jedermann ging, dass er sich schätzen liesse; ein Jeglicher in seiner Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt Davids, die da heisset Bethlehem; darum, dass er

2. RECITATIVE

EVANGELIST: (*Tenor*)

Now it came to pass in those days that there went out a decree from Caesar Augustus that all the world should be enrolled. And all went to enroll themselves, every one to his own city. And there also went up Joseph from Galilee, out of the city of Nazareth, into Judaea, to the city of David which is called Bethlehem, for he was of the house and

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von dem Hause und Geschlechte Davids war: auf dass er sich schätzen liesse mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte.

3. Rezitativ

ALTO:

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.

Nun wird der Stern aus Jacob scheinen,
Sein Strahl bricht schon hervor;
Auf, Zion! und verlasse nun das Weinen,
Dein Wohl steigt hoch empor.

4. Arie

ALTO:

Bereite dich, Zion, mit zärtlichen Trieben
Den Schönsten, den Liebsten bald bei dir zu seh'n.
Deine Wangen müssen heut' viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben.

family of David, to enroll himself, with Mary his betrothed wife, being great with child. And when they were there, the days were fulfilled that she should be delivered.

3. Recitative

ALTO:

See now the bridegroom, full of grace,
The hero of King David's race,
To save and heal the earth
Doth stoop to mortal birth.

See now the Star of Jacob shining,
Its beams delight our eyes,
Up, Zion, and forget thy sad repining,
For high thy bliss doth rise.

4. Aria

ALTO:

Prepare thyself, Zion, with tender affection
The purest, the fairest this day to receive.
Thou must meet Him with a heart with love o'erflowing,
Haste then with ardour the bridegroom to welcome.

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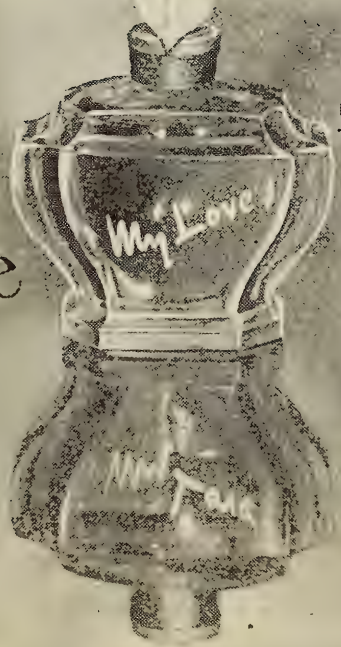
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5. Choral

Wie soll ich dich empfangen,
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu! setze
Mir selbst die Fakkel bei,
Damit, was dich ergötze,
Mir kund und wissend sei.

5. Chorale

How shall I fitly meet Thee,
And give thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.
O fount of Light, shine brightly
Upon my darken'd heart;
That I may serve Thee rightly,
And know Thee as Thou art.

6. Rezitativ

EVANGELIST:

Und sie gebar ihren ersten Sohn, und wickelte ihn in Windeln, und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.

6. Recitative

EVANGELIST:

And she brought forth her first-born Son, and she wrapped Him in swaddling clothes, and laid Him in a manger, because there was no room for them in the inn.

7. Choral und Rezitativ

SOPRANO:

Er ist auf Erden kommen arm,
Dass er unser sich erbarm',
Uns in dem Himmel mache reich,
Und seinen lieben Engeln gleich.
Kyrieleis!

BASS SOLO:

Wer kann die Liebe recht erhöh'n,
Die unser Heiland für uns hegt,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?

7. Chorale and Recitative

SOPRANO:

For us to earth He cometh poor,
Our redemption to secure,
And rich in heaven to make us stand,
All numbered with His Angel-band.
O Lord, have mercy!

BASS SOLO:

Who rightly can the love declare
That fills our tender Saviour's breast?
Yea, who can understand, or share
His grief for man by sin oppressed?

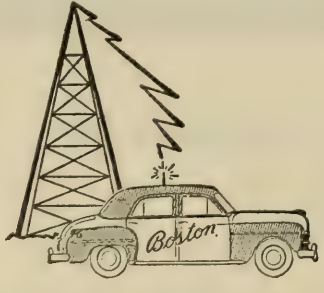
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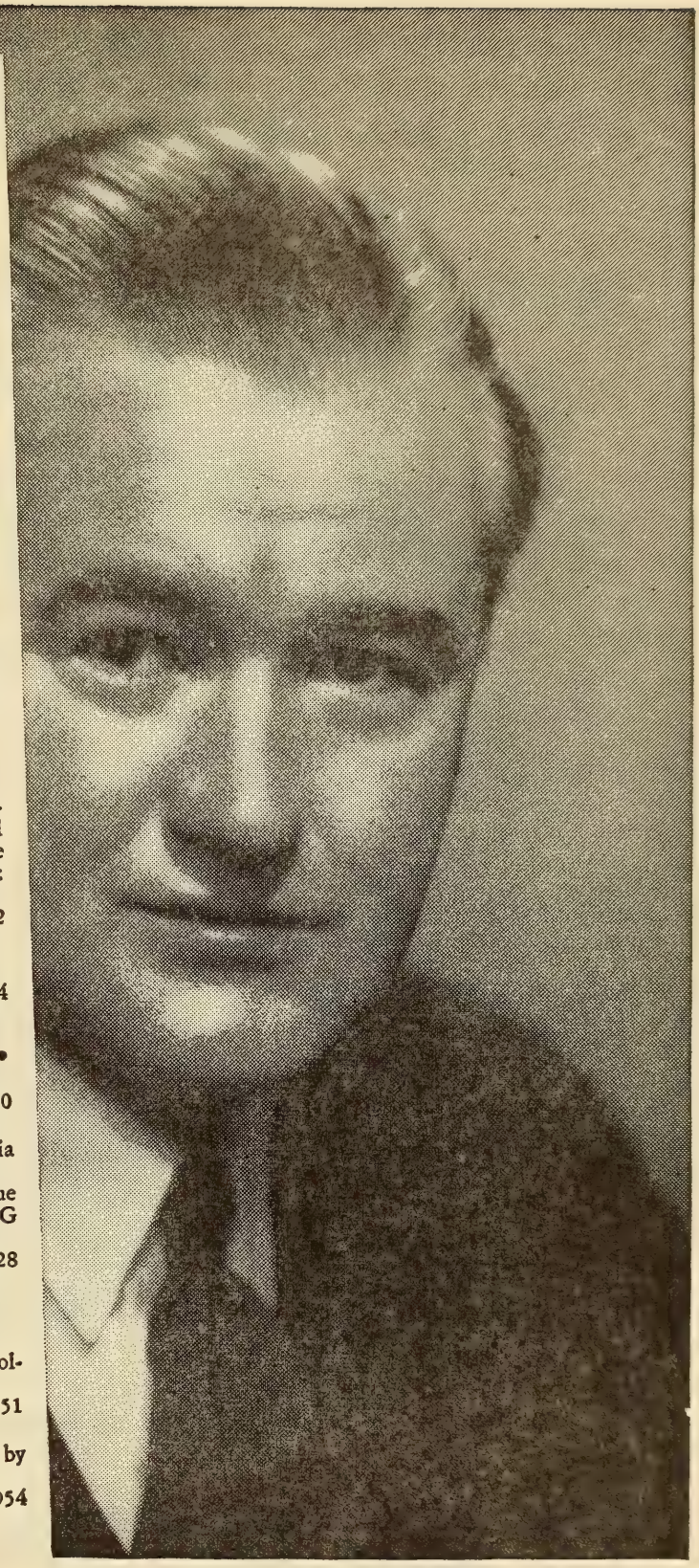
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Weil ihm ihr Heil so wohl gefällt,
So will er selbst als Mensch geboren werden.

Himself the Son of God will give,
That we may be redeem'd and live;
So now for this as Man behold Him born.

8. Arie

BASS:

Grosser Herr und starker König,
Liebster Heiland, o wie wenig,
Achtest du der Erden Pracht.
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.

8. Aria

BASS:

Mighty Lord and King all glorious,
Saviour true, for man victorious,
Earthly state Thou dost disdain,
He who all things doth sustain,
Who all state and pomp supplieth,
In a lowly manger lieth.

9. Choral

Ach, mein herzliebes Jesulein!
Mach' dir ein rein sanft Bettelein,
Zu ruh'n in meines Herzens Schrein,
Dass ich nimmer vergesse dein.

9. Chorale

Ah! dearest Jesus, Holy Child,
Make Thee a bed, soft, undefil'd,
Within my heart, and there recline,
And keep that chamber ever Thine.

PART TWO

ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS

10. Sinfonia

11. Rezitativ

EVANGELIST:

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Heerde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herrn umleuchtete sie, und sie fürchten sich sehr.

10. Symphony

11. Recitative

EVANGELIST:

And there were shepherds in the same country, abiding in the fields, keeping watch over their flocks by night. And lo! an angel of the Lord stood by them, and glory of the Lord shone round about them, and they were sore afraid.

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12. CHORAL

Brich an, o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Dass dieses schwache Knäbelein,
Soll unser Trost und Freude sein,
Dazu den Satan zwingen,
Und letzlich Frieden bringen.

12. CHORALE

Break forth, O beauteous heavenly light,
And usher in the morning;
Ye shepherds, shrink not with affright,
But hear the angel's warning.
This Child, now weak in infancy,
Our confidence and joy shall be,
The power of Satan breaking,
Our peace eternal making.

13. REZITATIV

EVANGELIST:

Und der Engel sprach zu ihnen:

ENGEL: (*Soprano*)

Fürchtet euch nicht, siehe, ich verkündige euch grosse Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt Davids.

13. RECITATIVE

EVANGELIST:

And the angel said to them:

ANGEL: (*Soprano*)

Be not afraid; behold, I bring you good tidings of great joy, which shall be to all the people. For today is born to you in the city of David, a Saviour, which is Christ the Lord.

15. ARIE

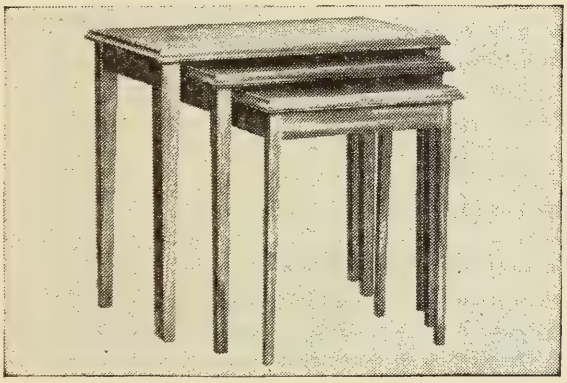
TENOR:

Frohe Hirten, eilt, ach eilet,
Eh' ihr euch zu lang verweilet,
Eilt, das holde Kind zu seh'n,
Geht, die Freude heisst zu schön,
Sucht die Anmut zu gewinnen,
Geht, und labet Herz und Sinnen.

15. ARIA

TENOR:

Haste, ye shepherds, haste to meet Him;
Why should ye delay to greet Him?
Haste this gracious Child to see,
Glad and joyful ye should be,
Of his wondrous love partaking,
Him your hope and comfort making.



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16. Rezitativ

EVANGELIST:

Und das habt zum Zeichen: ihr werdet finden das Kind in Windeln gewickelt, und in einer Krippe liegend.

17. Choral

Schaut hin! dort liegt im finstern Stall,
Dess' Herrschaft gehet überall.
Da Speise vormals sucht' ein Rind,
Da ruhet jetzt der Jungfrau'n Kind.

18. Rezitativ

BASS:

So geht denn hin! ihr Hirten, geht,
Dass ihr das Wunder seht;
Und findet ihr des Höchsten Sohn,
In einer harten Krippe liegen:
So singet ihm bei seiner Wiegen,
Aus einem süssen Ton',
Und mit gesamtem Chor,
Dies Lied zur Ruhe vor.

19. Arie

ALTO:

Schlafe, mein Liebster, geniesse der Ruh',
Wache nach diesem für Aller Gedeihen,
Labe die Brust, empfinde die Lust,
Wo wir unser Herz erfreuen.

16. Recitative

EVANGELIST:

And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

17. Chorale

Within yon gloomy manger lies
The Lord who reigns above the skies:
Within the stall where beasts have fed
The Virgin-born doth lay His head.

18. Recitative

BASS:

O haste ye then! ye shepherds, go,
Since you this wonder know,
And seek for God's Almighty Son
Within a manger lying lowly;
And there, beside that cradle holy,
In sweet harmonious tone,
Sing all with one accord
To soothe your infant Lord.

19. Aria

ALTO:

Slumber, beloved, and take Thy repose,
Soon wilt Thou waken, our joy and salvation.
O! may Thy breast find gladness and rest
In our heartfelt exultation.

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20. Rezitativ

EVANGELIST:

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott, und sprachen:

21. Chor

Ehre sei Gott in der Höhe, und Friede auf Erden, und den Menschen ein Wohlgefallen.

22. Rezitativ

BASS:

So recht, ihr Engel, jauchzt und singet,
Dass es uns heut' so schön gelinget.
Auf denn! wir stimmen mit euch ein,
Uns kann es, so wie euch, erfreu'n.

23. Choral

Wir singen dir in deinem Heer,
Aus aller Kraft: Lob, Preis und Ehr',
Dass du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

20. Recitative

EVANGELIST:

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

21. Chorus

Glory to God in the highest, and peace on the earth unto men in whom He is well pleased.

22. Recitative

BASS:

'Tis right that angels thus should sing,
To us this day such joy doth bring;
Come then, our voices let us raise,
And join with them in songs of praise.

23. Chorale

With all Thy hosts, O Lord, we sing,
And thanks and praise to Thee we bring;
For Thou, O long-expected Guest,
Hast come at length to make us blest.

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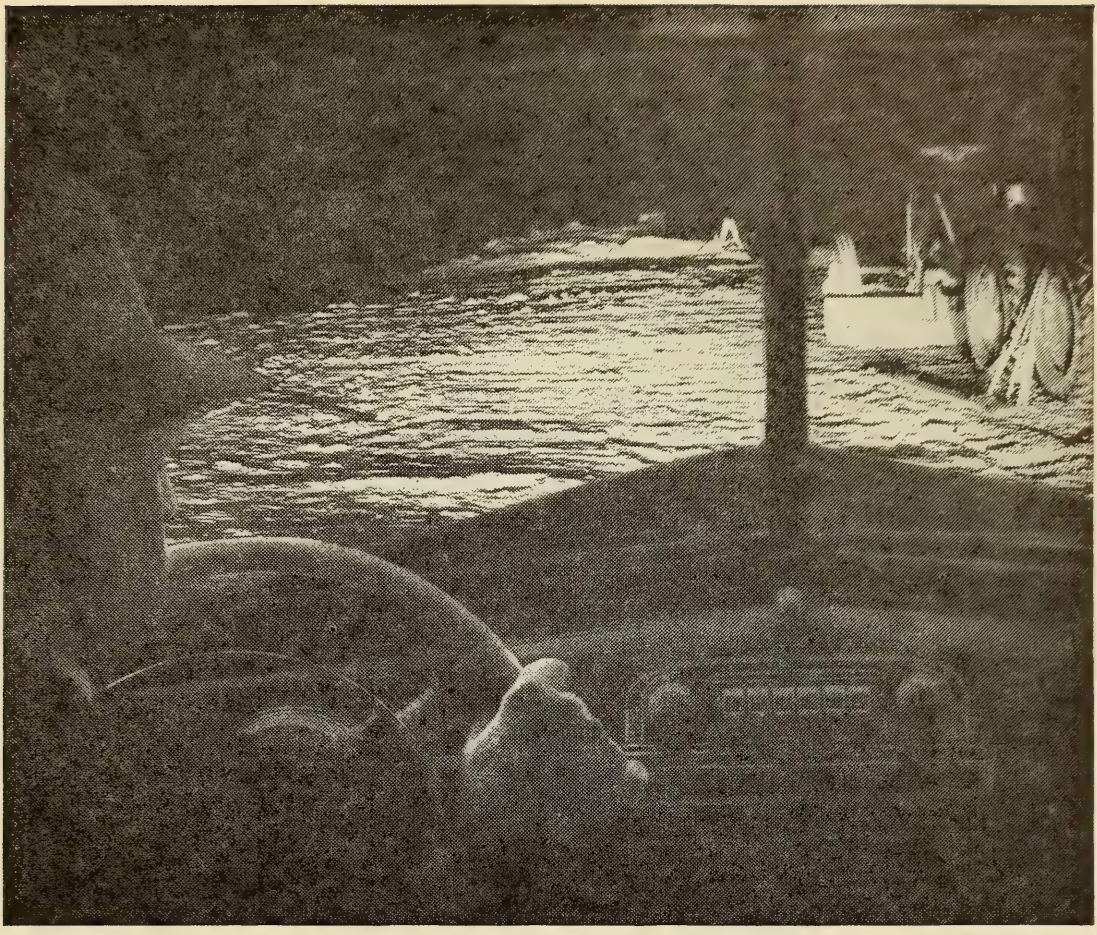
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PART THREE

ON THE THIRD DAY OF THE FESTIVAL OF CHRISTMAS

24. CHOR

Herrscher des Himmels, erhöre das Lallen,
Lass dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht.
Höre der Herzen frohlockendes Preisen,
Wenn wir dir jetzo die Ehrfurcht erweisen,
Weil uns're Wohlfahrt befestiget steht.

24. CHORUS

Hear, King of angels, though falter our voices,
O, when Thy Zion before Thee rejoices,
Let her endeavor be pleasing to Thee.
Hear us, O Lord, when we offer our praises,
Hear when Thy Zion glad thanksgiving raises,
Joying Thy mighty salvation to see.

25. REZITATIV

EVANGELIST:

Und da die Engel von ihnen gen Himmel führen, sprachen die Hirten unter einander:

25. RECITATIVE

EVANGELIST:

And when the angels were gone from them into heav'n, the shepherds said one to another:

26. CHOR

Lasset uns nun gehen gen Bethlehem, und die Geschichte sehen, die da geschehen ist, die uns der Herr kund getan hat.

26. CHORUS

Let us even now go to Bethlehem, and see this thing which is come to pass, which the Lord hath made known to us.

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27. REZITATIV

BASS:

Er hat sein Volk getröst't,
Er hat sein Israel erlöst,
Die Hülf' aus Zion hergesendet,
Und unser Leid geendet.
Seht, Hirten! dies hat er getan,
Geht! dieses trefft ihr an.

28. CHORAL

Dies hat er Alles uns getan,
Sein' gross' Lieb' zu zeigen an;
Dess' freu' sich alle Christenheit,
Und dank' ihm dess' in Ewigkeit.
Kyrieleis!

30. REZITATIV

EVANGELIST:

Und sie kamen eilend, und fanden beide, Mariam und Joseph, dazu das Kind in der Krippe liegend. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind' gesaget war. Und Alle, vor die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Worte, und bewegte sie in ihrem Herzen.

27. RECITATIVE

BASS:

He bids us comfort take,
And free His Israel doth make;
Relief to Zion hither sendeth,
And all our sorrow endeth.
Ye shepherds, see what He hath done,
Haste, make His glory known.

28. CHORALE

The Lord hath all these wonders wrought,
His great love these gifts hath brought;
Then let all Christian men rejoice,
And give Him thanks with cheerful voice.

30. RECITATIVE

EVANGELIST:

And they came with haste, and found both Mary and Joseph, and the Babe lying in the manger. And having seen it they made known abroad concerning the saying which had been spoken unto them about this Child. And all that heard it wonder'd at the things which had been spoken unto them by the shepherds. But Mary kept all these things, and pondered them in her heart.

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31. ARIE

ALTO:

Schliesse, mein Herze, dies selige Wunder,
Fest in deinem Glauben ein.
Lasse dies Wunder der göttlichen Werke,
Immer zur Stärke deines schwachen
Glaubens sein!

33. CHORAL

Ich will dich mit Fleiss bewahren,
Ich will dir, leben hier,
Dir will ich abfahren.
Mit dir will ich endlich schweben,
Voller Freud', ohne Zeit,
Dort im andern Leben.

34. REZITATIV

EVANGELIST:

Und die Hirten kehrten wieder um, preiseten und lobten Gott um Alles, das sie gesehen und gehöret hatten, wie denn zu ihnen gesaget war.

35. CHORAL

Seid froh, dieweil, seid froh, dieweil,
Dass euer Heil ist hier ein Gott und
auch ein Mensch geboren.
Der, welcher ist der Herr und Christ,
In Davids Stadt, von Vielen auserkoren.

31. ARIA

ALTO:

Keep, O my spirit, this blessing and
wonder
Close within thyself contained.
O! by the wonders thy Saviour hath
shew'd thee,
Of His great mercy, be thy feeble faith
sustained!

33. CHORALE

Thee with tender care I'll cherish,
Live to Thee, die to Thee;
Thus I shall not perish;
But with Thee abide for ever
Joyfully, peacefully,
Where life endeth never.

34. RECITATIVE

EVANGELIST:

And the shepherds returned, glorifying and praising God for all the things which they had heard and seen, even as it was told unto them.

35. CHORALE

Rejoice, and sing, your gracious King
As Man is born, and lays aside His glory;
He is ador'd as Christ and Lord,
And every tongue repeats the wondrous
story.

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PART FOUR

ON NEW YEAR'S DAY

36. CHOR

Fallt mit Danken, fallt mit Loben,
Vor des Höchsten Gnadenthron!
Gottes Sohn will der Erden Heiland und Erlöser werden,
Gottes Sohn dämpft der Feinde Wut und Toben.

36. CHORUS

Come and thank Him, come and praise Him;
Fall before God's throne of grace;
God's own Son, of His mercy, is our Saviour and Redeemer;
God's own Son all the foes of man subdueth.

37. REZITATIV

EVANGELIST:

Und da acht Tage um waren, dass das Kind beschnitten würde; da ward sein Name genennet Jesus, welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward.

37. RECITATIVE

EVANGELIST:

And when eight days were fulfill'd for the circumcising of the Child, His name was called Jesus, which was so called of the angel before He was conceived in the womb.

38. DUETT — REZITATIV

BASS:

Immanuel, o süsses Wort!
Mein Jesus heisst mein Hirt
Mein Jesus heisst mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben;
Mein Jesus heisset meine Lust,
Mein Jesus labet Herz und Brust.

38. DUET — RECITATIVE

BASS:

Immanuel, beloved Name,
To save mankind He came.
For me doth Jesus live,
Himself for me doth Jesus give.
And evermore within my sight
I will near Jesus dwell.
My Jesus all my joy doth make,
And bids my spirit comfort take.



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ARIOSO

SOPRANO:

Jesu du, mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich für mich gegeben,
An des bittern Kreuzes Stamm!

BASS:

Komm! ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! so nimm mich zu dir!

REZITATIV

BASS:

Auch in dem Sterben sollst du mir,
Das Allerliebste sein,
In Not, Gefahr und Ungemach,
Seh' ich dir sehnlichst nach.
Was jagte mir zuletzt,
Der Tod für Grauen ein?
Mein Jesus! wenn ich sterbe,
So weiss ich, dass ich nicht verderbe;
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

41. ARIE

TENOR:

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Dass es mein Herz recht eifrig tut.
Stärke mich, deine Gnade würdiglich,
Und mit Danken zu erheben.

ARIOSO

SOPRANO:

Jesus, Thou that for me livest,
Bridegroom of my waiting heart;
Thou Thyself that for me givest,
Bearing e'en death's bitter smart.

BASS:

Come! I will with delight embrace Thee,
And never shall my heart release Thee;
Ah! then take me to Thee!

RECITATIVE

BASS:

When death o'ertakes me, Thou alone
My strength and stay shalt be;
In need, distress, perplexity,
I look and long for Thee.
And in the hour of death
What shall my comfort be?
Lord Jesus, when I die,
I shall not die eternally.
Thy Name upon me Thou dost write,
Which puts the fear of death to flight.

41. ARIA

TENOR:

'Tis Thee I would be praising ever,
My Saviour, give me power and skill,
And all my heart with ardour fill.
Strengthen me, that Thy mercy worthily,
To praise I may endeavour.

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42. Choral

Jesus richte mein Beginnen,
Jesus bleibe stets bei mir;
Jesus zäume mir die Sinnen,
Jesus sei nur mein' Begier.
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

42. Chorale

Jesu, who didst ever guide me,
Jesu, my strong helper be;
Jesu, save, whate'er betide me,
Jesu, make me trust in Thee;
Jesu, let Thy grace attend me,
Jesu, still from sin defend me.

PART SIX

ON THE FESTIVAL OF THE EPIPHANY

54. Chor

Herr, wenn die stolzen Feinde schnauben,
So gieb, dass wir im festen Glauben,
Nach deiner Macht und Hülfe sehn.

54. Chorus

Lord, when our haughty foes assail us,
O! may it for our peace avail us
To rest upon Thy mighty pow'r.

64. Choral

Nun seid ihr wohl gerochen,
An eurer Feinde Schaar,
Denn Christus hat zerbrochen,
Was euch zuwider war;
Tod, Teufel, Sünd' und Hölle,
Sind ganz und gar geschwächt.
Bei Gott hat seine Stelle,
Das menschliche Geschlecht.

64. Chorale

Now vengeance hath been taken
On all the foes of man,
And Christ doth end in triumph
The conflict He began.
Sin, Death and Hell, and Satan,
Their mighty Victor own;
And Man doth stand forgiven
Before His Father's throne.



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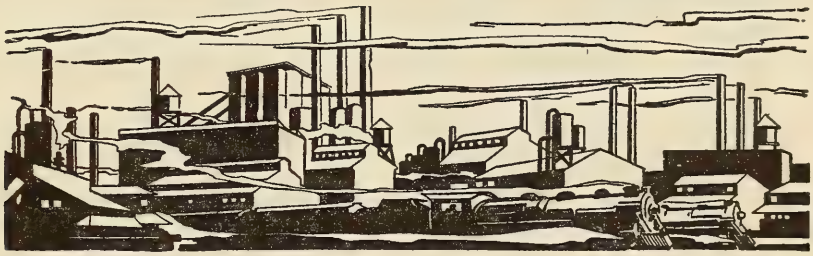
ANECDOTES ABOUT BACH

The following stories about Bach are taken from a collection in *The Bach Reader,* as edited by Hans T. David and Arthur Mendel:

Bach and the Herrings

Johann Sebastian Bach, to whom the quotation from Horace may be applied: *nil oriturum alias, nil ortum tale* [none such will ever arise, and none has arisen] used to remember with pleasure an incident that had happened to him on a musical journey he had undertaken in his youth.

He was at school in Lüneburg — near Hamburg, where at the time a very able organist and composer, named Reinecke [Reinken], was in his prime. Since he made several trips to hear this master, it happened one day, since he stayed longer in Hamburg than the state of his purse permitted, that on his way home to Lüneburg he had only a couple of schillings in his pocket. He had not got half way home yet when he developed a keen appetite, and accordingly went into an inn, where the savory odors from the kitchen only made the state in which he found himself ten times more painful. In the midst of his sad



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meditations on this subject, he heard the grinding noise of a window opening and saw a pair of herring heads thrown out onto the rubbish pile. Since he was a true Thuringian, the sight of these heads made his mouth begin to water, and he lost not a second in taking possession of them. And lo and behold! he had hardly started to tear them apart when he found a Danish ducat hidden in each head. This find enabled him not only to add a portion of roast meat to his meal but also at the first opportunity to make another pilgrimage, in greater comfort, to Mr. Reinecke in Hamburg. It is remarkable that the unknown benefactor, who must undoubtedly have watched from the window to see who would be lucky enough to find his gift, did not have the curiosity to ascertain more closely the identity and personality of the finder.

F. W. Marpurg

The Unknown Organist

A virtuoso was traveling, and came to a town where there was a very able organist, in whose church there were two organs, a larger and a smaller. He struck up an acquaintance with him, and they agreed to

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give themselves the pleasure of leading each other astray (as the saying is) on the two organs, and of trying their powers in turn in all sorts of fantasies, duets, trios, and quartets, fugued and unfugued. The contest proceeded for a time as something like an equal match. With the harmony with which one man concluded on his organ, the other one began on his, and carried the harmonic texture forward. The next player completed the rhythm of the preceding one, which had been left unfinished, and it seemed as if the four hands and four feet were being directed by one and the same head. Gradually the visiting virtuoso began to employ the more hidden arts of counterpoint and modulation. He made use of augmentation and diminution for certain ideas, combined several subjects, employed them in contrary motion, introduced an *alla stretta,* and all at once fell into the most

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distant of all keys. The local organist observed what the other man was doing. He sought to imitate him, and harmonic gaps were produced. He began to feel his way around, stumbled, was set straight by the traveler, and then led into new bypaths from which he in the end simply could not extricate himself. So he arose from his keyboard, ran to his opponent, whom he acknowledged to have won the contest, entreated him to continue his intricate organ playing as long as he cared to, admired him, embraced him, and said that he must be either Sebastian Bach or an angel from heaven.

It was indeed Sebastian Bach, with whom the organist would not have matched talents if he had recognized him.

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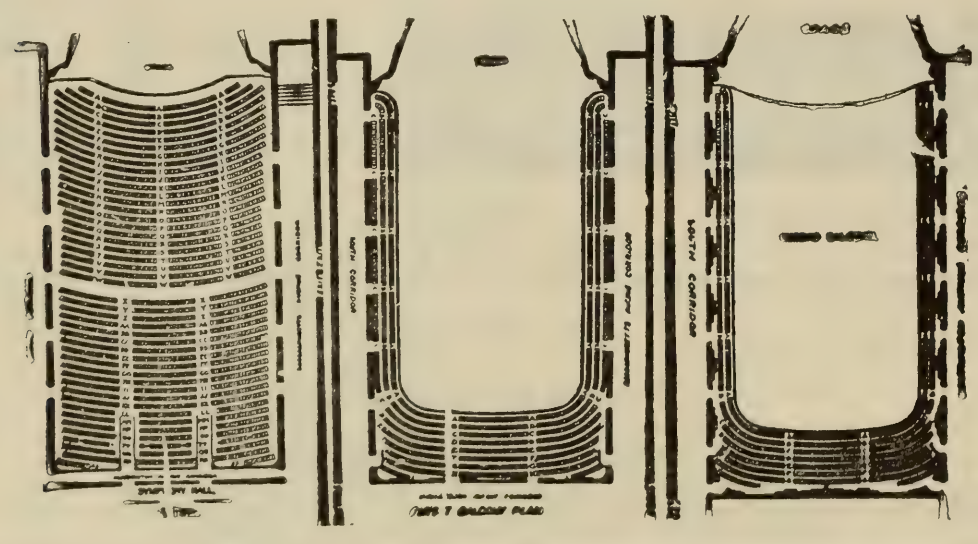
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A Maxim

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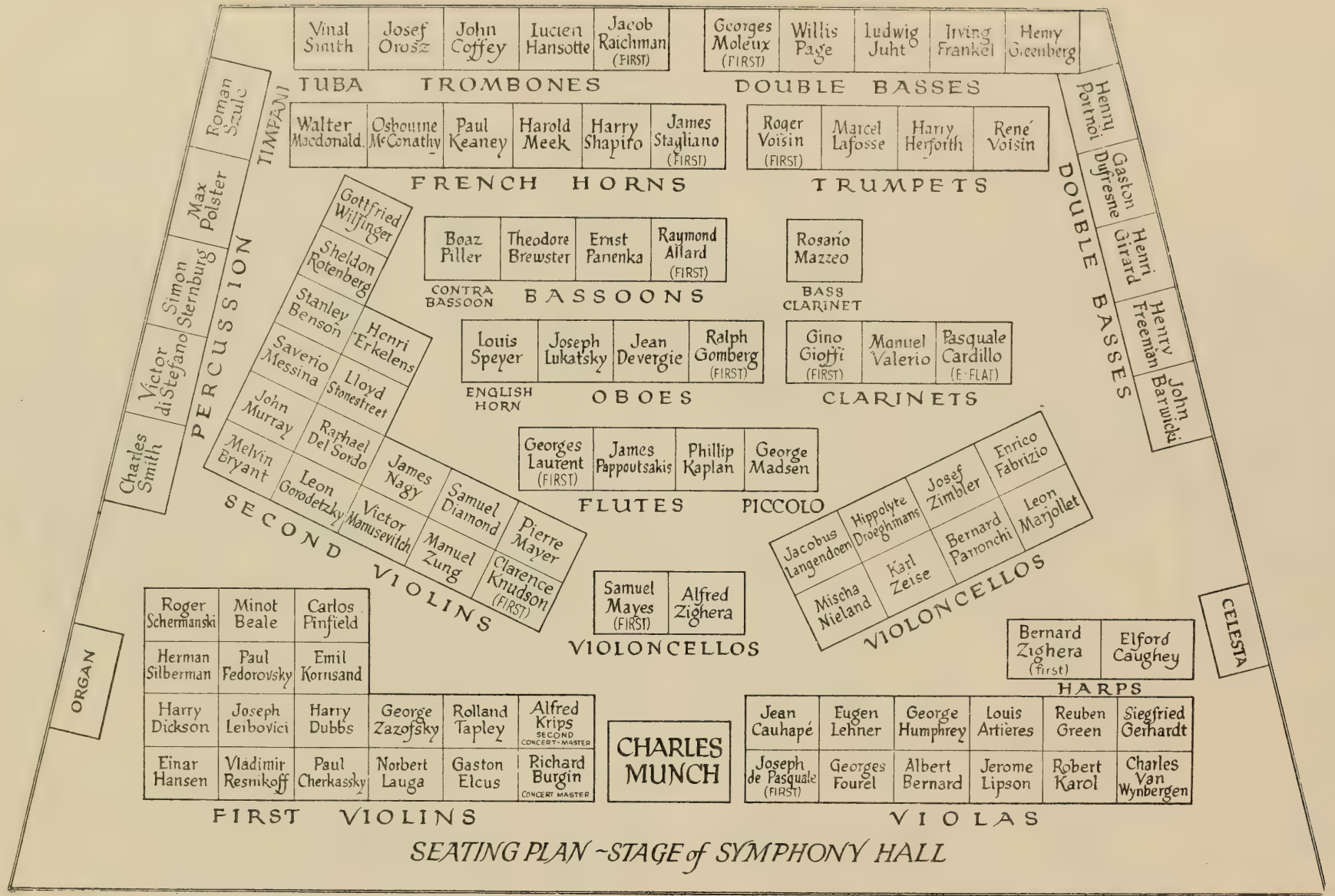
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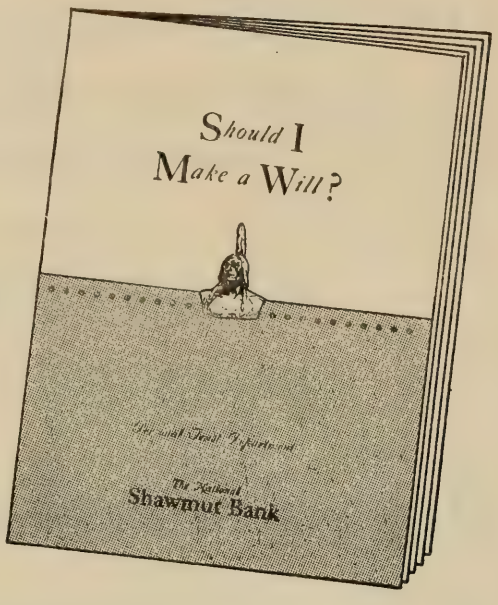
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The third "open rehearsal" by the Boston Symphony Orchestra will take place on Wednesday, January 24, at 7:30. Pierre Monteux will be the conductor. The last open rehearsal was described by Rudolph Elie in his column, "The Roving Eye," in the Boston Herald, December 21, 1950:

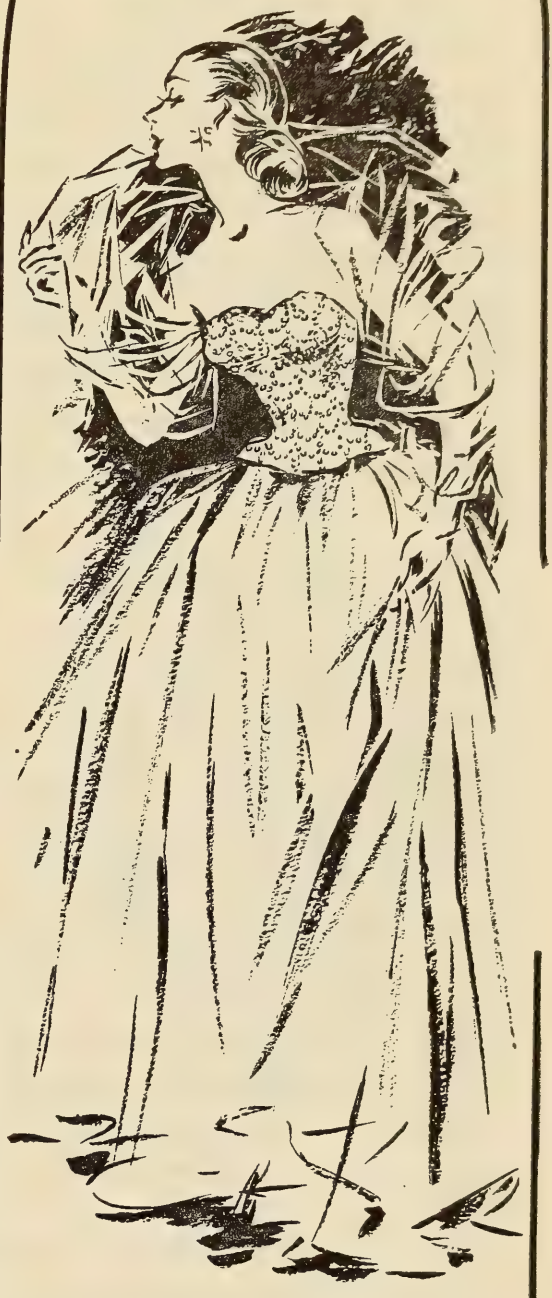
THE STUDENT REHEARSALS CATCH ON IN A HURRY

The scene on the stage was familiar enough: the men of the orchestra sitting around in shirt-sleeves, sports jackets, and sweaters and all chatting or tuning up or looking over the music on the stands before them. It was the scene in the auditorium that was different.

For crammed into Symphony Hall were young men and women, some of them in their shirt-sleeves, too, and all as gay and informal as a bunch of students can be. It was the occasion of the second unique rehearsal of the Boston Symphony orchestra for all comers, but especially for the students of the Boston area.

As it happened, some Harvard students had really caused the open rehearsals to come into being when a group of them wrote a note to George Judd, manager of the orchestra. What they said, in effect, was that they'd always been told Boston had one of the great symphony orchestras, but how did students go about getting to hear it? All the regular series were sold out, including the concerts in the Univer-

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sity's Sanders theater, and even if they weren't, they couldn't afford to pay the price anyway. So what good was the symphony to them?

Mr. Judd talked this over one day with Charles Munch, the orchestra's new conductor. Mr. Munch, recalling that some European opera houses admit people who otherwise couldn't afford to attend an opera to dress rehearsals, suggested the same thing be done in Boston. The result was this series of five Thursday evening rehearsals during the season, the whole being offered to students in the area at $8 for the whole series, federal tax included.

The first open rehearsal last month, at which Yehudi Menuhin appeared to the delight of everyone in a plaid shirt with the tails out, didn't quite draw as many students as the management had expected, so the rules were changed whereby students alone could buy series tickets, but all comers could buy tickets at the door on the evening of the rehearsal. Thus, the other night, all but a few top balcony seats were filled as Mr. Munch, in a khaki jacket, a pair of tweeds and crepe rubber soled sports shoes came running onto the stage with a bunch of musical scores under his arm, a smile of greeting and pleasure on his face.

He went right to work on a Haydn symphony, stopping the orchestra in full cry to give musical instructions in his lightly accented English, singing along with the orchestra in a husky baritone, jumping off the platform among the players to illustrate how softly he wanted the passage to go, crying "Sing!" at the top of his voice to achieve a more expressive tone quality, and leaping off his rehearsal stool like a lion with his mane in his eyes to get a more dramatic attack on a loud passage.

He warmed up to the delighted audience as he went along, half turning around to the students and pointing out the sound of the flute, the oboe, the bassoon and the other instruments, but many of them missed what he said as there was no microphone—as there will be at the next—to convey his voice to the listeners. But the listeners caught the significance of his repetitions of various passages and seemed to find the process of starting and stopping highly enjoyable as well as instructive.

The Haydn symphony rehearsed to Mr. Munch's satisfaction, the soloist came on the stage. He was Aldo Ciccolini, a 25-year-old Italian pianist who, like Yehudi Menuhin, had willingly offered to rehearse with an audience on hand. So perfectly did the soloist and conductor agree on the interpretation and performance of the work they stopped only once or twice throughout the long concerto, and the young man got very prolonged and enthusiastic applause as he finished his rehearsal performance.

At the intermission the students milled around near the stage doors to see and chat with the musicians who came out for a smoke, and afterwards a good many of them went back to the green room to visit Mr. Munch, whose affability with the young people seemed to impress them as much as his musicianship.

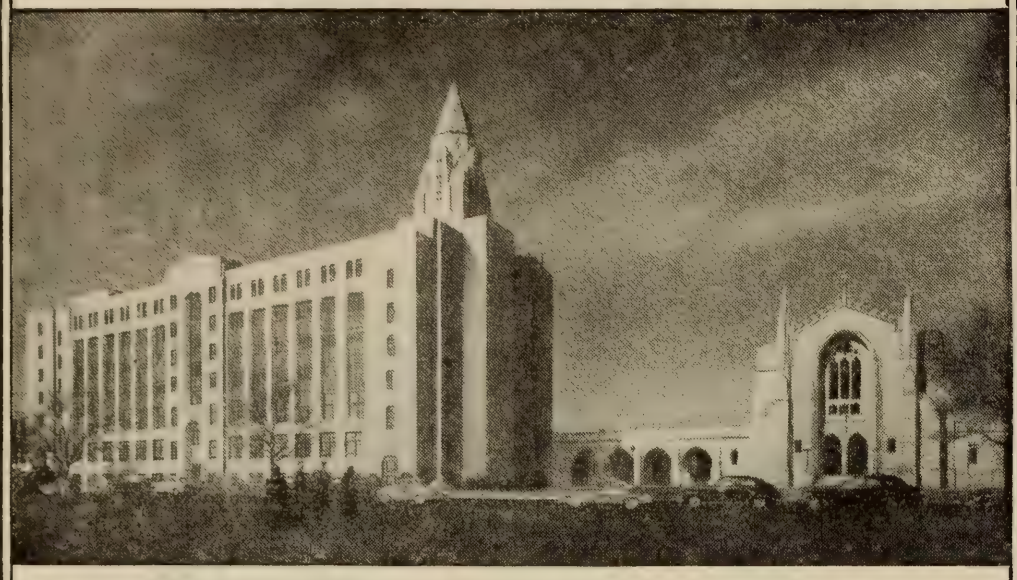
But none of the students tried their French on him. "I was going to," explained one to his girl friend as he came out, "but I got cold feet. What do you say to a guy like that, anyway?"



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SATURDAY EVENING, DECEMBER 30, *at* 8:30 *o'clock*

GLUCK.....Overture to "Alceste"

A. TCHEREPNIN.....Piano Concerto No. 2, in one movement

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OVERTURE TO "ALCESTE"

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang in the Upper Palatinate; died November 25, 1787, at Vienna

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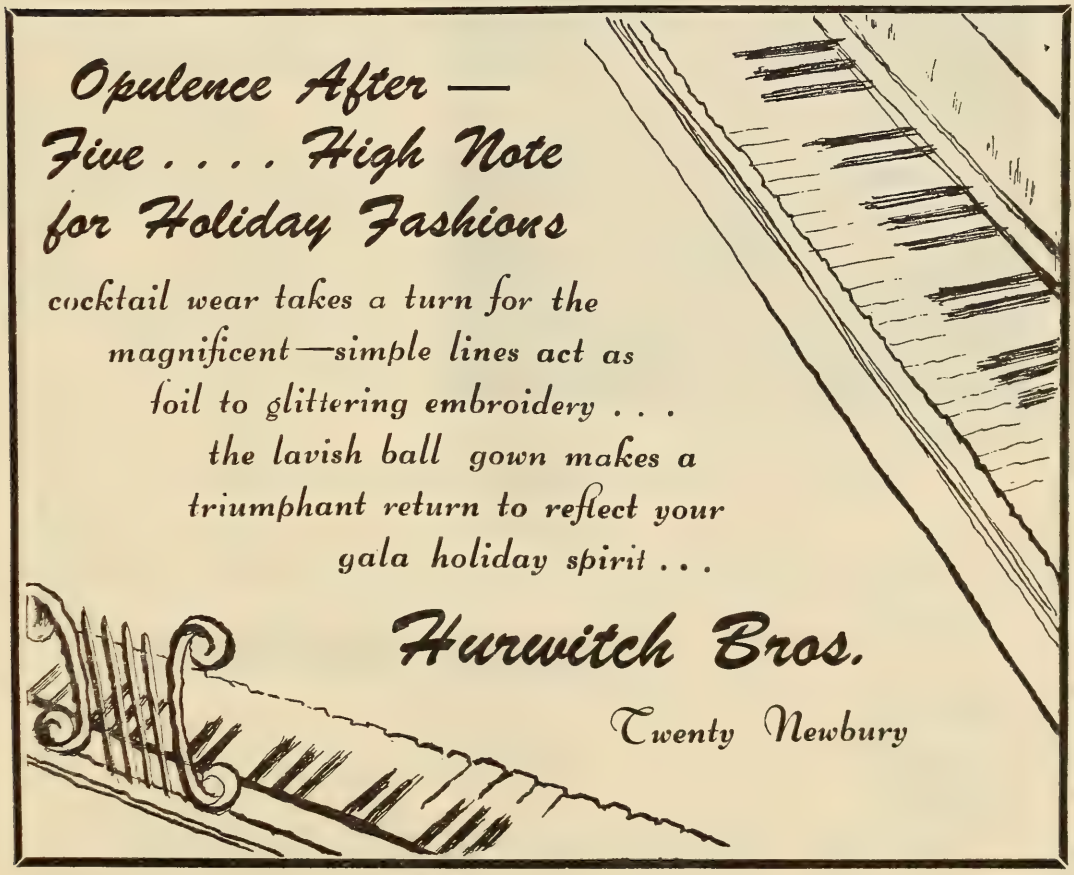
"Alceste, Tragedia per Musica," text by Ranieri di Calzabigi, was first performed in Vienna December 16, 1767. It was introduced to Paris October 23, 1776, the text translated into French by Bailli du Roullet. The Overture as here performed was edited by Felix Weingartner in 1898, with an ending for concert purposes.

The Overture was performed at these concerts January 31, 1947, under the direction of Leonard Bernstein.

The orchestration is as follows: two flutes, two oboes, two bassoons, contrabassoon, two horns, three trombones and strings.

"ALCESTE," following *"Orfeo ed Eurydice"* (which had the same librettist) by five years in Vienna, was Gluck's second declaration of drastic reform in opera. The subject had been treated before and was treated subsequently by other composers. But the challenge in Gluck's *"Alceste"* was his complete adherence, in the drama of Euripides, to the atmosphere of sombre tragedy unrelieved.

Gluck had proclaimed that an overture should be a true prepara-



tion for the mood of the drama to follow, and in *"Alceste"* he was as good as his word. Alfred Einstein, in his invaluable book on Gluck, writes: "Beauty enters with the overture, called an *'intrada'* by Gluck, presumably because it leads without a break into the scene. It is the first truly tragic introduction to an opera. The *tutti* is darkly colored by the trio of trombones, the form not in the least sonata-like and 'dramatic' but heavily charged, neutral, purely a prologue to a gloomy action and especially disconsolate where it becomes gentle and supplicating. But Fate is inexorable, like the suspended A in the basses. This piece in D minor is the ancestor of an illustrious line from the Overture to 'Don Giovanni' to the Tragic Overture of Brahms."

As the opera opens, King Admetos is mortally ill, and Alceste, his wife, prays in the temple of Apollo for his life. Apollo answers that her husband may be spared only if another victim is found to take his place. Alceste submits herself for this sacrifice. Alceste finds Admetos in Hades and is about to be torn from him in fulfillment of the decree of Apollo, when Heracles rushes in and persuades the implacable god to relent and spare the lives of both. The intervention of Heracles was added by du Roullet in the French version, which differs considerably from the original.



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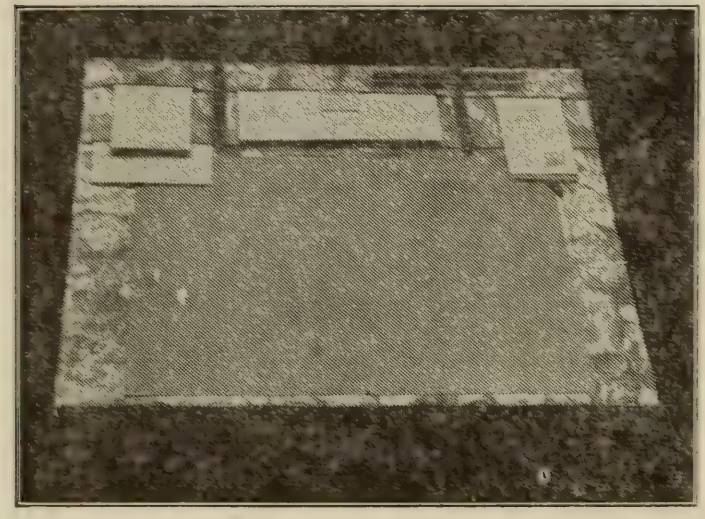
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"*Alceste*" was not at once received with open arms in Paris. Even Rousseau, upon whose worship of "nature" Gluck heavily leaned, had qualms about it: "I know no opera in which the passions are less varied than in '*Alceste*'; almost everything turns on two sentiments: affliction and terror. And the prolonged employment of these two sentiments must have cost the composer incredible pains to avoid the most lamentable monotony. Generally speaking, the more warmth there is in the situations and expressions, the more prompt and rapid should be their passage. Otherwise the force of the emotion decreases in the hearers; and when the proper limit is passed, the actor strives in vain, for the spectator grows cold and finally impatient."

Corancez, a friend of Gluck who was a printer, has related that he found the composer much agitated in the corridor of the opera house at the conclusion of the first performance in Paris. Gluck was incensed by the apparent failure of his opera, which had been too gloomy for the taste of its first Parisian audience. His disappointment was premature, for "*Alceste*" was destined to take a strong hold in Paris as it had in Vienna. Gluck, talking to Corancez at the première, complained bitterly " 'that I should witness the failure of a piece modelled wholly on the truth of nature, and in which all the passions have their true



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accent — I admit that this amazes me.' 'Alceste,' he added proudly, 'can displease only now when it is new. It has not yet had time; I say that it will please equally in two hundred years, if the French language does not change, and my reason for saying so is that I have built wholly on nature, which is never subject to changes of fashion.' "

This remark was in line with the famous preface to *"Alceste,"* which was a declaration of creed, a challenge which had rocked the whole opera controversy when the score had been published in 1769. Gluck was a triumphant reformer to the extent that his Rousseau-naturalism inevitably did away with many formalities and artificialities of the *opera seria.* His prophecy was correct in that he had indeed given a new orientation toward naturalness in opera. What he could not foresee was that while nature itself does not change, fashions in the artistic representation of nature were destined to undergo changes, drastic beyond his wildest dreams. Wagner's dynamic expansion of the operatic medium unfortunately dwarfs for us the strength of issues considered of vital importance in the Gluck-Piccini wars. But these issues were indeed vital in their time. Wagner was quick to recognize them and to profit by them. It is probably as well that the Gluckists were spared even a premonition of the romantic developments in store for opera. The Gluckist point of view might well have called these

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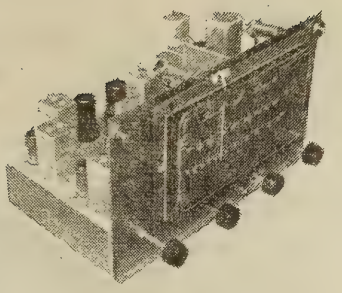
a distortion of music and a violation of poetry. In their cosmos the criticism would certainly have been valid.

The overture to *Alceste* is described by Ernest Newman, in his book on Gluck, as "a notable triumph of dramatic expression, and is all the more remarkable by its complete contrast with the aimless futility of the overture to *Orfeo*. Gluck's hold upon dramatic feeling is admirable at all times, and nowhere, perhaps, has he maintained this hold with such consummate power as in the overture to *Alceste*. A short, sombre phrase in D minor (*lento*) leads into an *andante* of a dolent expression, which in its turn glides into what may be called the second subject in A minor, a dolorous phrase of peculiar form, giving to the ear something of the same impression as a pyramid gives to the eye; it commences broadly and smoothly on the chord of the dominant, and then strikes upward to the pointed chord of the minor ninth, producing a transition from absolute breadth of harmony to the most poignant contrast possible. This leads on into a passage of storm and stress, that finally dies down as if in exhaustion, leading again into the *lento* prelude, this time in A minor, and then into the *andante* again. The pyramidal theme now recurs in D minor, and here the ascent to the culminating note is even more dolorous, and the discord of the minor ninth even more poignant, by reason of its occurrence four notes higher in the scale, the minor ninth being this time based on A. The rest of the overture follows the order already described."

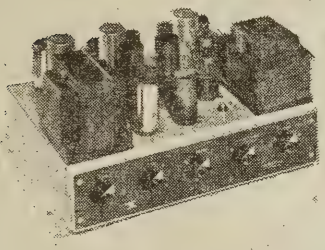


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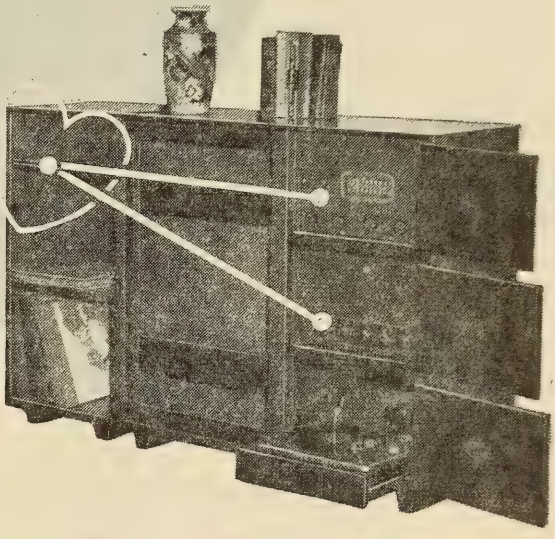


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Born in Petrograd, January 20, 1899

Alexander Tcherepnin composed his Second Piano Concerto in 1923. It was first performed at a concert of the Société Nationale in Paris in January, 1924, in a two piano version by the composer and Nadia Boulanger. The composer also participated in the first orchestral performance at Brest in the same year, A. Merlin conducting.

The orchestration calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, percussion and strings.

ALEXANDER TCHEREPNIN'S orchestral *Magna Mater,* Op. 41, was performed at these concerts December 9, 1932. The music of Nicolas Tcherepnin (1873–1945), his father, has been performed by the Boston Symphony Orchestra on several occasions.* The elder Tcherepnin, a pupil of Rimsky-Korsakov, was closely associated with the Ballet Russe

* Piano Concerto, October 27, 1922 (soloist: Moiseiwitsch); Three Pieces for Orchestra, October 13, 1933; *Tati tati,* Paraphrase on a Child's Theme, April 11, 1934 (Special concert: soloist, Godoy); Miniatures for Orchestra, November 27, 1931, and, at the same concert, Prelude in Memory of Rimsky-Korsakov, and *The Enchanted Kingdom,* Symphonic Poem.

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of Diaghileff for which he wrote or arranged a number of scores, of which *Le Pavillon d'Armide* is the best known. He has composed operas and completed Moussorgsky's *The Fair at Sorochintzy.*

Alexander Tcherepnin studied with his father at the Petrograd Conservatory. In 1921 he made Paris his home, where he studied composition with Paul Vidal and piano with Isidor Philipp. For years he has been active as a pianist, performing his three concertos for that instrument as well as other works of his own. (The First Concerto was composed in 1919 in Tiflis, Georgia, the Second in 1923 in Paris, the Third in 1932 in this country.) He toured Europe and the Orient, making his first appearance in New York in 1926. During the years of the last World War he lived in Paris, but returned to this country after the liberation. In 1948 he joined the faculty of the San Francisco Music and Art Institute. At present he teaches at the De Paul University School of Music in Chicago. Mr. Tcherepnin's works are numerous and include two operas, *Ol-Ol''* and *The Wedding of Sobeide;* a number of ballets of which the earliest was *Ajanta's Frescoes,* danced by Anna Pavlowa, and the latest, *La Femme et son Ombre;* a *Suite Georgienne* for piano and strings, a *Fantaisie* for piano and orchestra, and a *Concertino* for piano, violin, cello and strings, a

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THE OLD FAMILY PIECE

DIGGING up the wrong guesses of past critics about the music of their time is a familiar pastime, and not unprofitable if it makes us careful in our own pronouncements upon the music now being written. The all-knowing one who states confidently how the music of Schönberg or Stravinsky, Ives or Messiaen, will stand fifty years from now (if at all), will hardly find an interested and believing listener. But there is another way to profit by the critical mistakes of our ancestors — and that is in watching our judgment of the immediate past



which we are in the process of outgrowing. It is obvious enough that an important, innovating composer is bound to be ahead of contemporary fashion. But there is apt to be a period, in a generation or two after his death, when fashion has veered in another direction, and in another way misses the point, the strength of his music. Justice will be done eventually, he will find his niche, but it may take a century — perhaps two.

Two samples of this kind of mistake, picked at random, may lead to a little self-questioning. Thackeray, in *The Virginians,* called some faded old songs "as out of fashion as Mozart," and marvelled that *"Cosi fan tutti"* (sic!) could still "hold the boards" against changing tastes, while its axiom remained fresh as ever. In 1859, a year of the high Romantic tide, Thackeray was not alone in being bored by Mozart.

Again, one finds this about nothing less than Bach's Second Suite, in B minor, for Flute and Strings. Philip Hale wrote of it in the *Boston Herald* (October 30, 1904): "There are many pages in Bach's complete works that are formidably dull. This suite . . . is exceedingly monotonous and tiresome. The tonal monotony must always remain.



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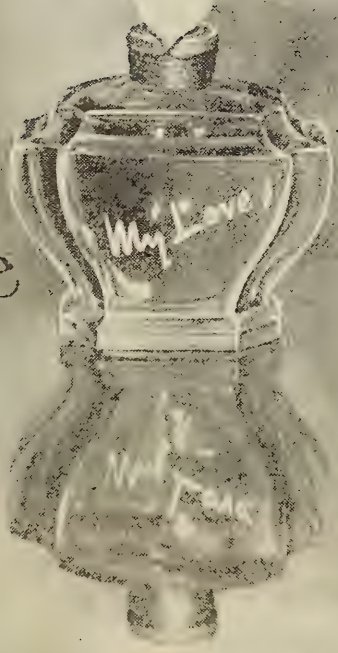
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Even von Bülow's ingenious tinkering cannot vitalize music that was composed originally in a perfunctory manner." The remark may have been partly a taunt, prompted by the then prevailing heavy piety on the subject of Bach; but other critics applied the words "dull" and "perfunctory" to his music and were not publicly pilloried, as they would be in this present age which is ready to take, not only twenty minutes of unrelieved Bach, but whole anniversary festivals of him. And some of us remember the day when Mozart was a subject for respectable rather than delighted listening, very different indeed from his present status in concerts, in opera, and on the discs.

We of 1950 may compare favorably with our grandfathers as appraisers of Bach or Mozart or Haydn, although there is much in those fertile masters still to be brought up for performance. But how about the composers who have not been dead for so long? We are involved in the fashion of the moment, whether we admit it or not, and as fashions change, so may we. How many of us used to argue hotly in favor of Franck, the dreamer, the ascetic, so careless of popular attention, and who would then have accused him of writing an applause-gathering symphony? Is Sibelius as confidently championed as he was ten years ago? Where does Mahler stand? In his own time he was considered an eccentric conductor whose symphonies when performed

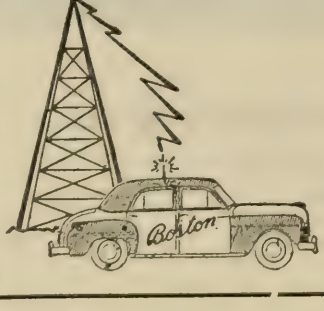
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at all were ridiculed. There was the circle of devotees who survived him, but remained a voluble minority. Until a very few years ago the greater part of any audience (outside Central Europe) was simply bored, and critical opinion was prejudiced by the extravagant statements which the apostles had extracted from the composer and further elaborated. But now the scene is changing. The principal symphonies are being played by every orchestra that can manage them, and are a plain success with audiences. Something is happening to public taste. A new generation of listeners has arisen, with a refreshingly open way of taking their Mahler. They don't seem to look upon his music as something to be demolished or championed, or even to be explained. Their only concern is to taste that ripe fruit for what sweetness it may yield. There is something to be said for direct, uninstructed listening.

It may well be that the so-called "Post Romantics" are due for the more just and objective kind of valuation which can come only when the stage of being old-fashioned has past. It is impossible to reach a clear judgment of something we have outgrown but not quite shed, which is a contradiction to our taste and a lingering encumbrance, tangled with our roots. The typical composer of today, for the most part faithful to Stravinskyan economy and tidiness, would rather be called dry than effusive. He believes that musical thinking has out-

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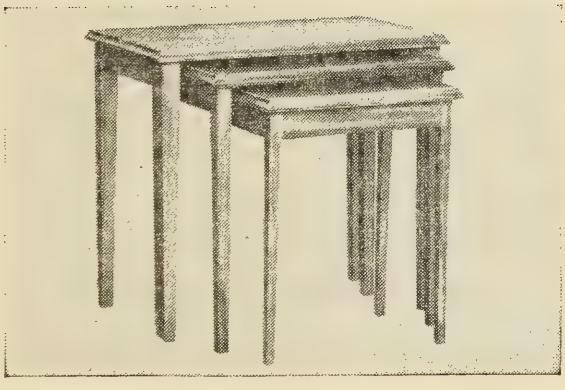
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grown excesses in fervor, length, or dynamics. He would be embarrassed at the very thought of making a spectacle of himself by straining recklessly for the utmost in emotional expression. He is uneasy, self-conscious in the presence of frank extravagance. A tone poem with a dragged-in literary story, or a heaven-storming symphony with extra brass and battery, is like the old family sofa in our living room. The thing was thought to have true grandeur in its day, but now it looks absurd beside the modern pieces newly acquired — "functional" in line, simple and clear in colors. The "modern" hurries his visitor into a more up-to-date chair, secretly (and unreasonably) ashamed that his grandparents had such taste, and annoyed that the plushy old horror is really the more comfortable piece after all. In the same way the melodic upholstery of Tchaikovsky is still found to make more comfortable listening by people who are content to remain old-fashioned.

But a fine old Governor Winthrop desk in the study is a different matter. The young host hopes that the visitor will notice it. It is not at all "functional." One's knees bump, and the apron is too high. But he is not responsible for the age that produced it. Its usefulness is incidental, and need not be justified. It is mainly there to be enjoyed for its elegance of line, its beauty of surface and workmanship. The very fact that its beauty is remote, is strange to our time and could no



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more have been achieved in our time than, let us say, the baroque style of Bach, only makes it the more precious to us, an enlargement and enrichment of our æsthetic experience.

In music the classic is the "antique," and a late relic of the tone poem age is the "hand-me-down." The first we can take quite simply for its musical beauty, well tested by time, but the other is mixed up with our impulses and reticences, our shoulds and shouldn'ts, our awkward need of disengaging ourselves from what still overshadows us. Perhaps the best way to clear the atmosphere and gain the direct view is to disembarrass ourselves of the Post Romantics as a heritage and take them for what they have now come to be — phenomena of an alien age, not to be justified or dismissed for their particular character, but to be accepted for what sheer musical enjoyment they may bring, or cheerfully ignored for what they do not.

The casual listener of today would have an advantage over the composer or the intellectual, keenly abreast with the times, feelers out for a fresh advance. For these guardians and creators, responsible for the forefront of their art, the diametrical past is apt to be a mockery and an annoyance. But the unanalytical listener welcomes the imaginative and emotional liberation his own age does not give him, and which his own 20th century upbringing has not developed or released

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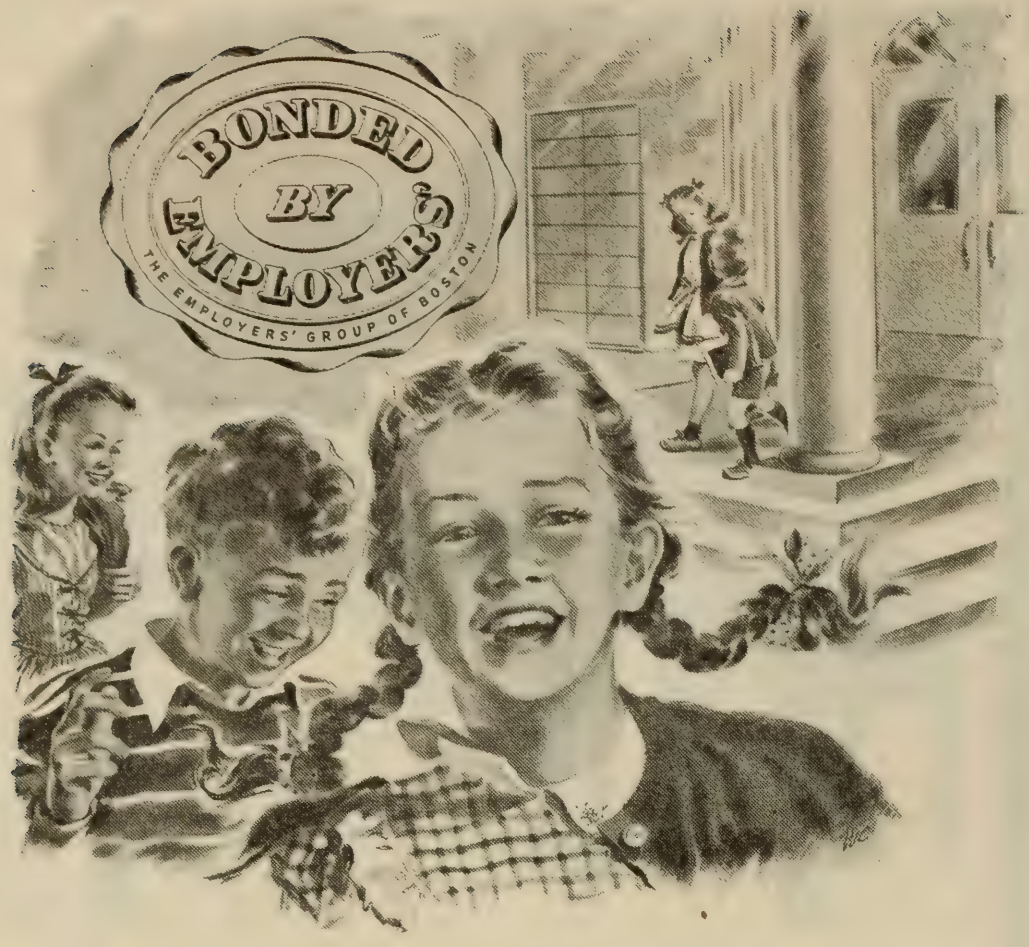
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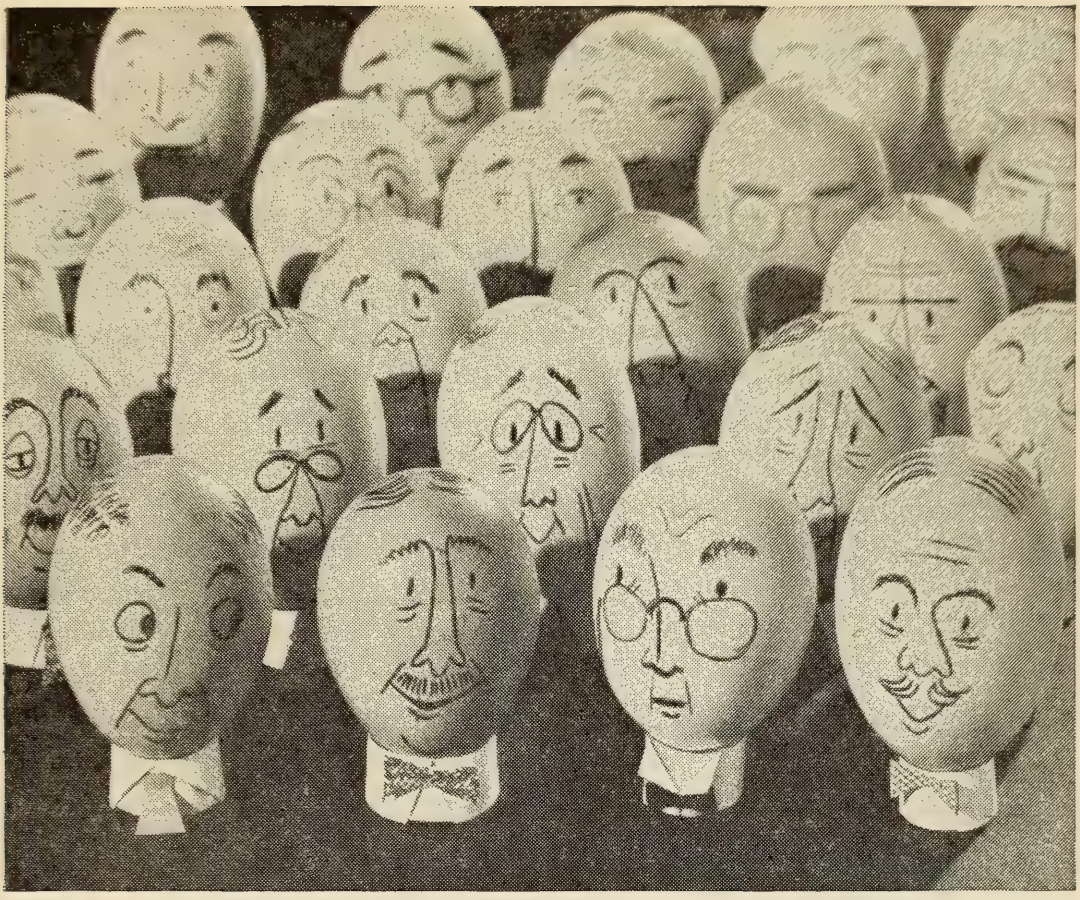
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in his expressive nature. The audience at large, complacent in past ways, tantalizingly sluggish about accepting new ways, nevertheless decides in the end, by their interest and attendance, what shall continue in performance and what shall fall into oblivion.

As for the welter of music handed down to us by the fiery spokesmen of the twilight of a great age — it is pretty plain that the bulk of it will go down as worthless. I am not referring to the completely shoddy piece of goods, the processed passion of the movies or radio with its throbbing vibraphone or gummy saxophone. That is nothing more than the momentary background for other entertainment — claiming some ten per cent of the consciousness, and promptly forgotten. Those still to be evaluated are the earnest souls who in all good faith have reached for the stars but who, in spite of themselves, were cursed with an almost inescapable inheritance, a workable and all too ready formula for impassioned expression, such devices as sequential build-ups and tonal assaults upon the senses, providing an easy simulation of what genuinely came from the hearts of the earlier and greater ones — Beethoven, Schubert, Schumann, Berlioz or Wagner. It should fall to the "modern" critic to separate the sheep from the goats —

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the ones who had something of their own to contribute from the ones who had not. But this critic will hardly succeed if he is so wary of being seduced by the counterfeit of true fervor that he distrusts sensuous appeal. This distrust, which closes his perception to what pure gold may be in the music, is perhaps the real basis for a good deal of the gratuitous argument against so-called program music — argument which could be called a sort of displaced disapproval. If, sitting before Mahler's Second Symphony, the critic cries "failure" because Mahler has not unfolded the Day of Judgment like God himself, he will have missed the point, which seems to be that Mahler had a way of clothing simple-hearted music, folkish in melody and rhythm, in beautiful orchestral investiture and combining it with high (but purely musical) dramatic moments — nothing more complicated or profound than that.

There has been no greater barrier to a clear understanding of music in the near past than "programs," attached by the composer or his well-meaning friends. The critics of yesterday habitually set out to determine whether a new piece succeeded in describing what music never could describe, and condemned it accordingly. Strauss, when he was new in the world, was taken to task for his sheep, his domestic intimacies, his conceited autobiographical allusions, etc. Tchaikovsky is still put down as too neurotic, too sorry for himself. These matters are quite apart from the real subject, which is simply the music itself

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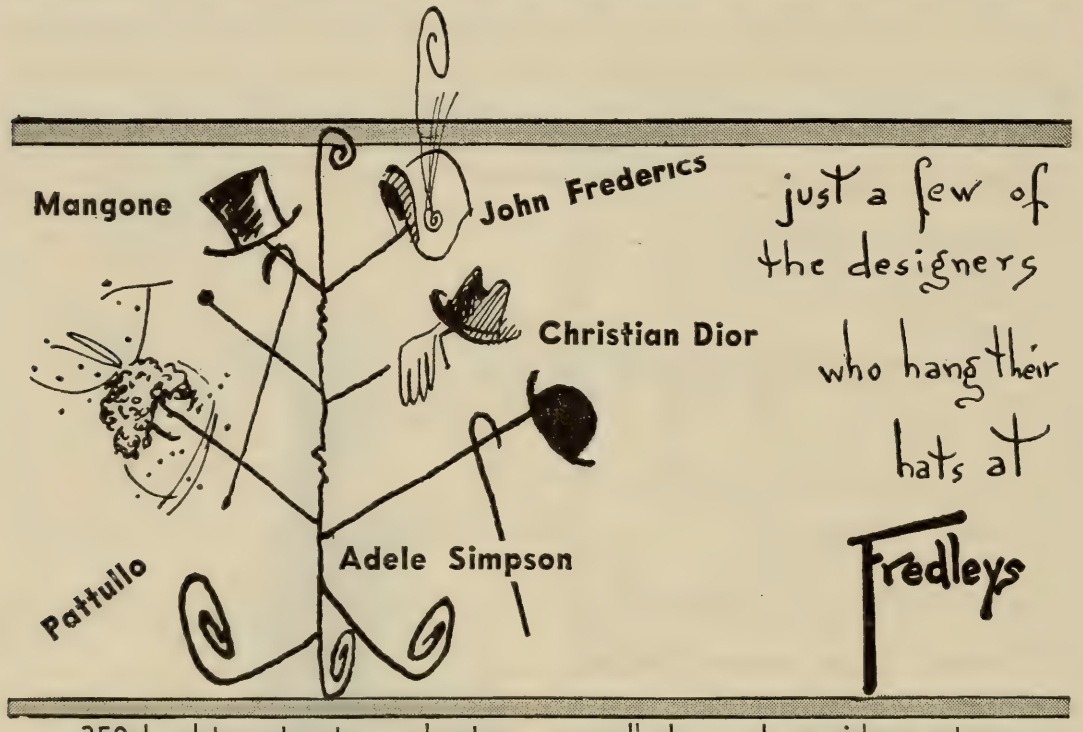
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as a sounding of the composer's musical nature in the self-sufficient speech of the least representative of the arts.

Schumann, after a reading of Jean Paul Richter, may have reached a state of elation which may have become mingled with musical images. Berlioz may have worked himself into a state of enthusiasm by reading Shakespeare or Byron (in translation), and brought forth music somehow associated in his thoughts with those literary sources. No composer will ever fix, no expert will ever explain, that subtle process of how and whence music comes. With a sung or spoken text you may get a certain plausible cohabitation of the two arts, but you will never find a real translation of one into the other. As for the listener, could he ever identify from the music alone the figures of Manfred or Harold in the music of Schumann or Berlioz? It is also significant that this music still sounds fresh and appealing, vibrantly alive in our own day, while Byron's gloomy heroes are creaky phantoms of a buried past. The listener may amuse himself with the composer's evocative titles, or he may with equally good results give the piece his undivided tonal attention. The nature of music is still what it was in the time of



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The musically expert approach is of course more valuable than the literary approach, but the technical calipers, which have never taken the full measure of an art mostly concerned with feeling, will not give a sufficient account of the Post Romantics. The music must be listened to credulously, with an ear attuned for pleasure.

And that is perhaps why audiences at large, the unthinking listeners, will decide at last what music shall go on living in the concert halls and what shall be left to the musicologists. So Bruckner, or Mahler, or Rachmaninoff may endure or fade out of general knowledge by what of their own they have been able to put into their works, and by what their ability has been to find the form the nature of their subject called for. Is the style bombastic, overweening, diffuse, or is the whole thing sometimes just plainly over-long? It is often so by the point of view of our age, but it was properly shaped to suit the point of view of its own age. The final judgment on these points could not come with its own contemporary fashion, nor will it come with our subsequent contrary fashion, nor from the listener who remains counting minutes on the side line. It will be made by the listener who is able to enter the music in a state of simple expectation and let it hold him — if it can.

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The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was at Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Dr. Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949.

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no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure

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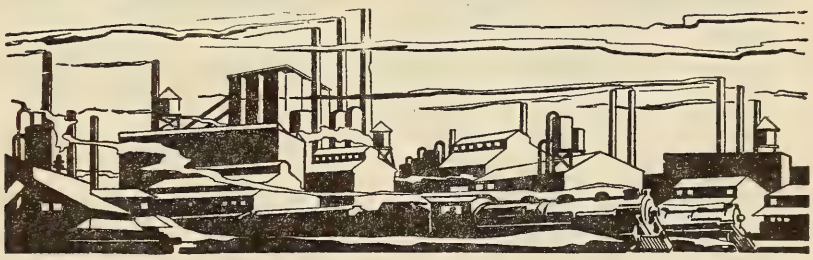
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of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?' "

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio*



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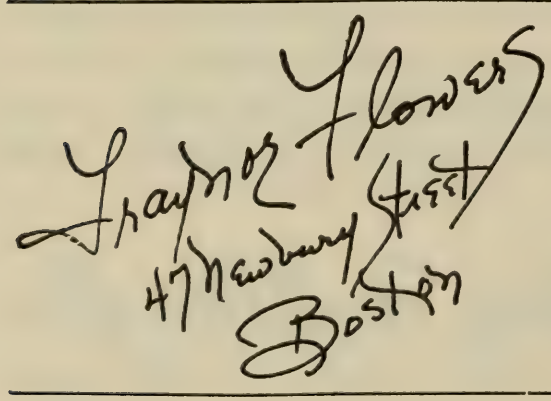
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of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master." He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio:* "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge."

Philip Hale adapted the following analysis from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato,* E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo,* and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This





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second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam* (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be

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In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato,* F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp

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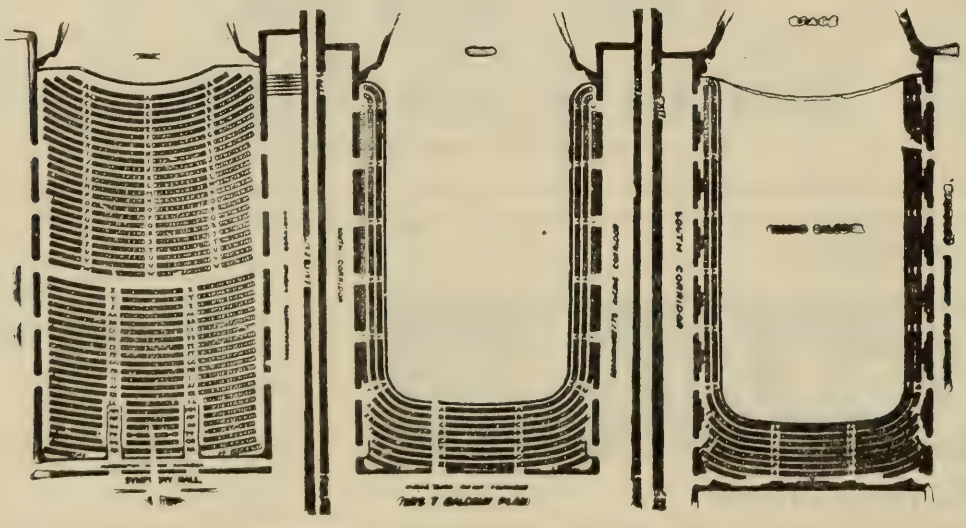
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major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two themes, — the first for trumpet (*piano*), then clarinet, with a figure for strings; the second, a wild and raging one. This section ends after a great crescendo. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the *Scherzo,* which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

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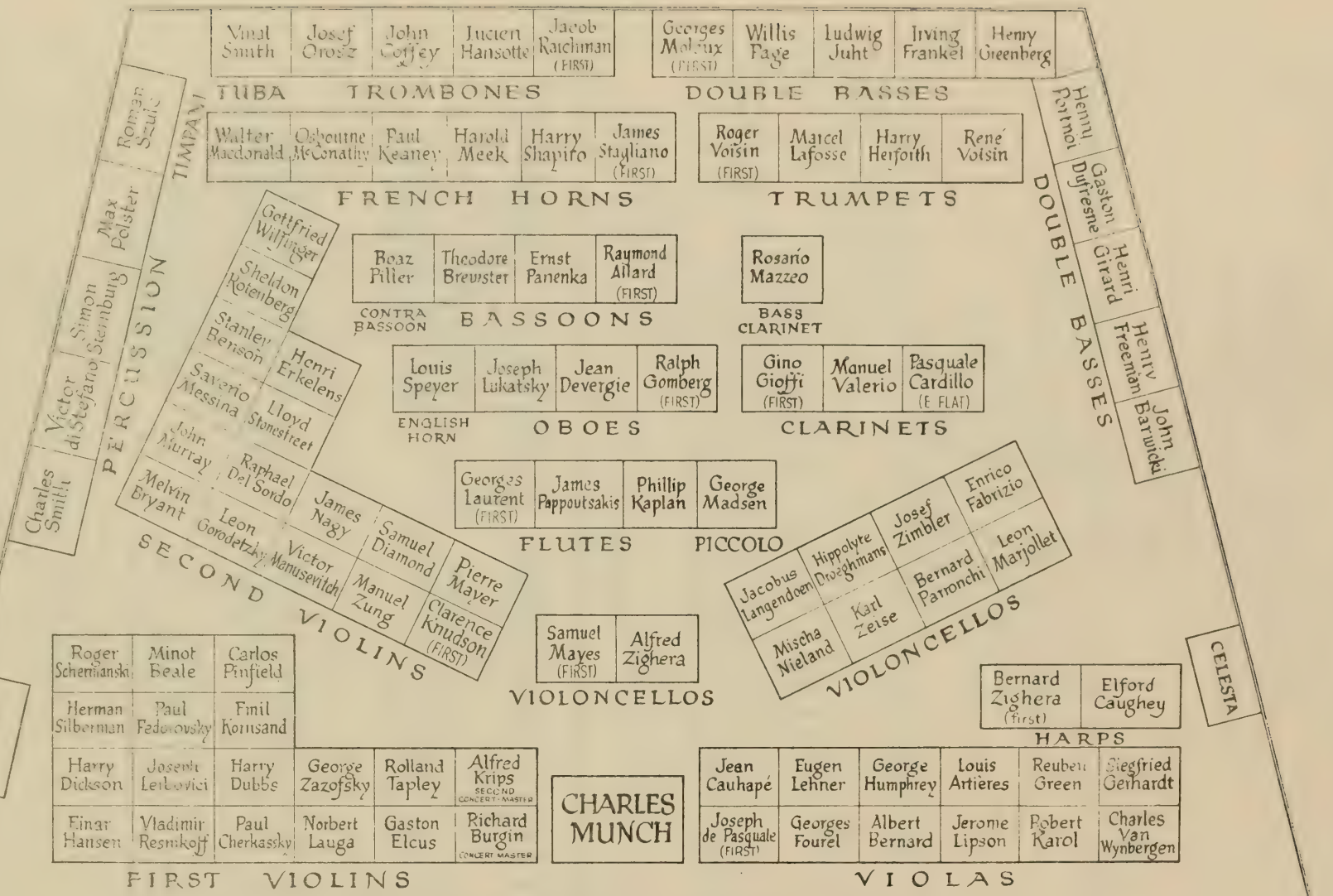
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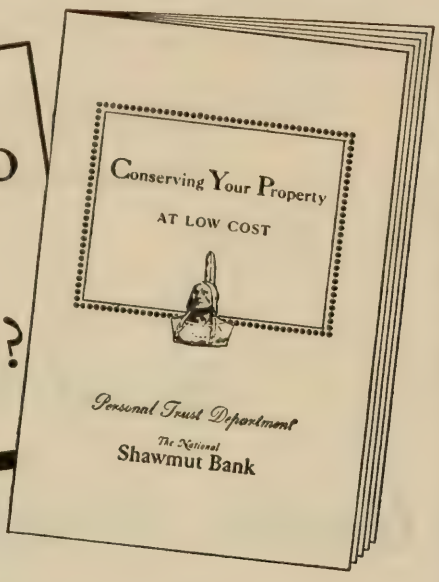
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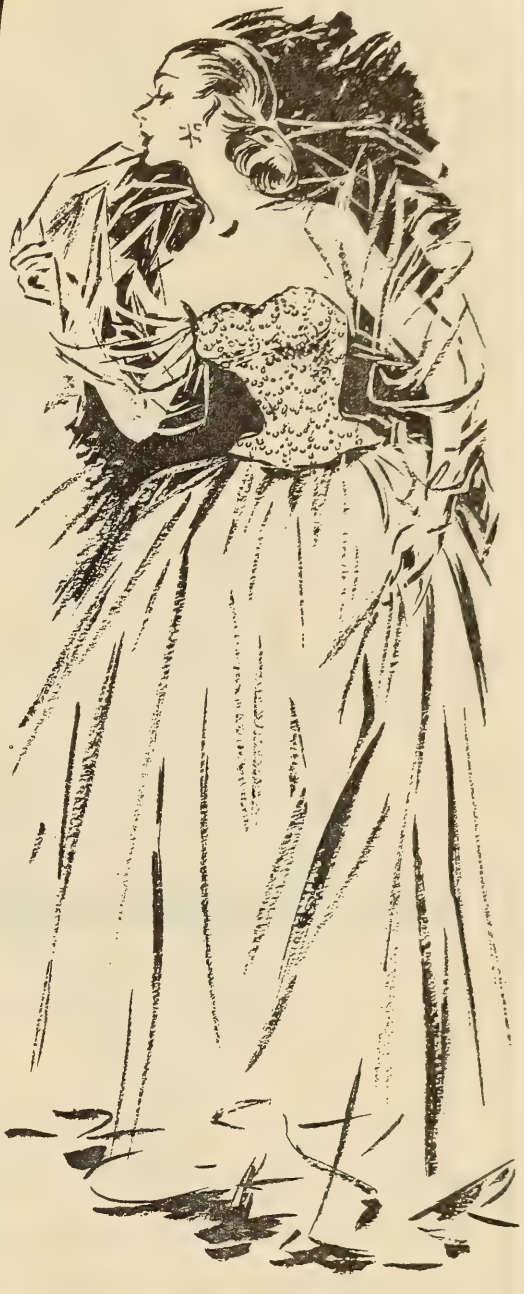
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The remaining open rehearsals will be given on Thursday evenings, March 1 and April 26, Charles Munch conducting.

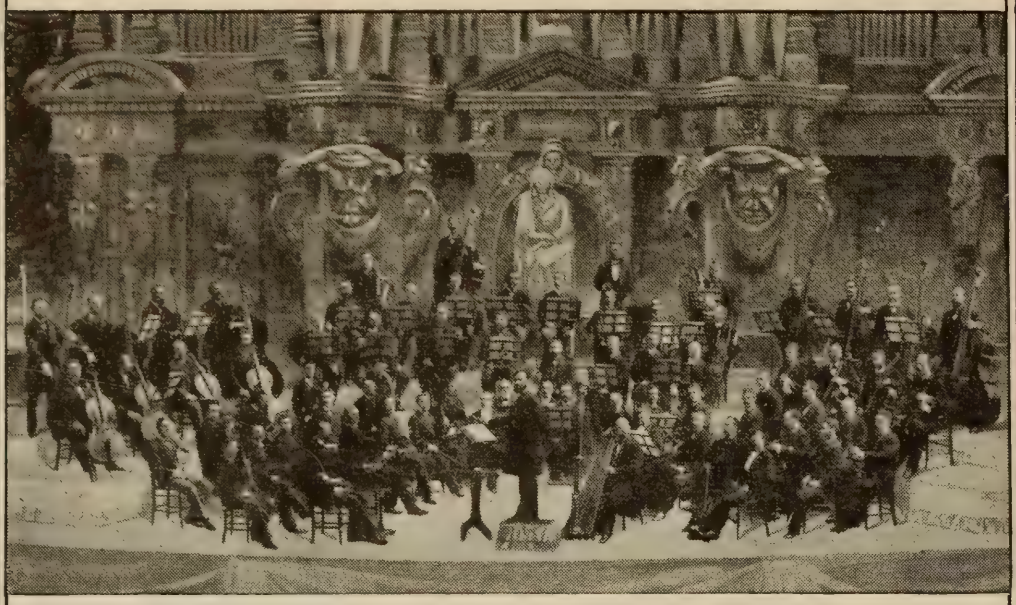
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Overture to *"La Princesse Jaune,"* Opéra Comique in One Act, *Op.* 30

By Camille Saint-Saëns

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

When Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale,* performed at the *Concerts Pasdeloup,* April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent,* composed in 1864–65, was not to be produced until 1877, and *Samson and Delilah,* upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.



La Princesse Jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. *"Au diable le Japon!"* The opera ends with the embrace of the lovers in a joyous *kermesse.*

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.



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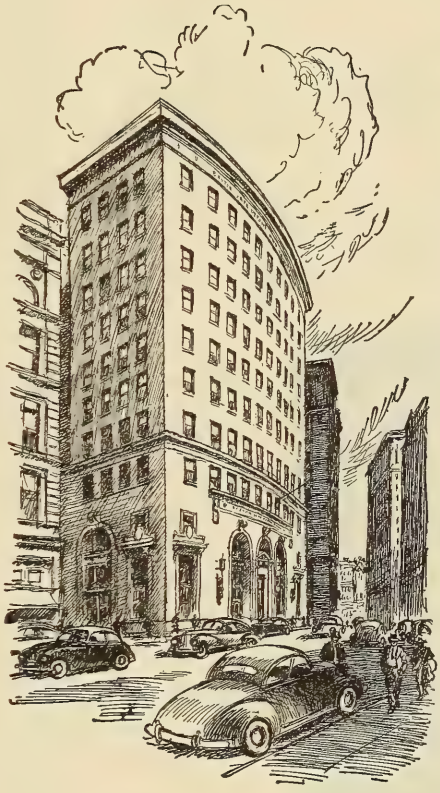
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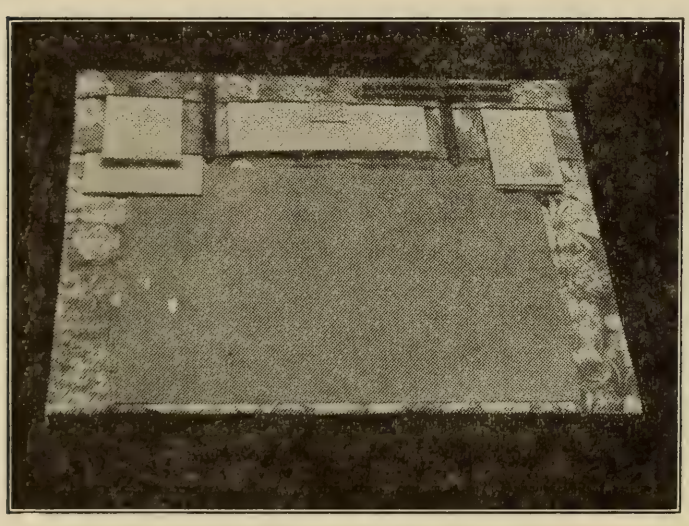
By Édouard Lalo

Born at Lille, January 27, 1823; died at Paris, April 22, 1892

Lalo's cello concerto had its first performance at a Pasdeloup concert in Paris, December 9, 1877, when the soloist was Adolphe Fischer, a Belgian virtuoso (to whom the work is dedicated). The first performance of the concerto in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Elsa Ruegger was the soloist. There were later performances by Jean Gérardy (1901), Heinrich Warnke (1912), Pablo Casals (1915), Joseph Malkin (1918), Jean Bedetti (1927).

The orchestral accompaniment calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

Edouard Lalo, honored and much performed in the last years of his life, did not win attention and recognition until he was in his fifties. The *Symphonie Espagnole,* composed and performed in 1875 when he was 52, was the first of his works which has lasted, and this was followed by the *Roi d'Ys* Overture in 1876 (the whole opera came later), and the Violin Concerto in 1877, the year of the Cello Concerto. His contribution to music for the violoncello otherwise consists of several short pieces with piano accompaniment and a sonata which was brought out shortly before the concerto.



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Lalo remembered for years the advice of his teacher at the Lille Conservatory, Herr Baumann, advice which may be detected in the pupil's subsequent music. Lalo wrote to his friend, Arthur Pougin, of this master, "He was the austere and well-informed type who ceaselessly told me: 'Study hard; loathe the commonplace and conventional, yet without falling into the error of seeking what is strange; avoid facile successes; write only that which you find in yourself, never borrow anything from your neighbour, a single individual note is worth more than volumes of imitations.' Prod'homme himself could

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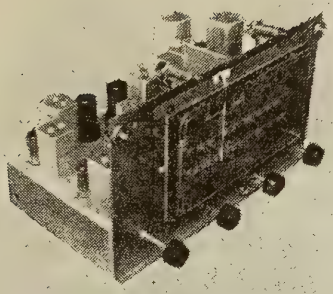
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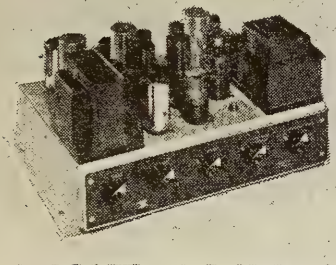
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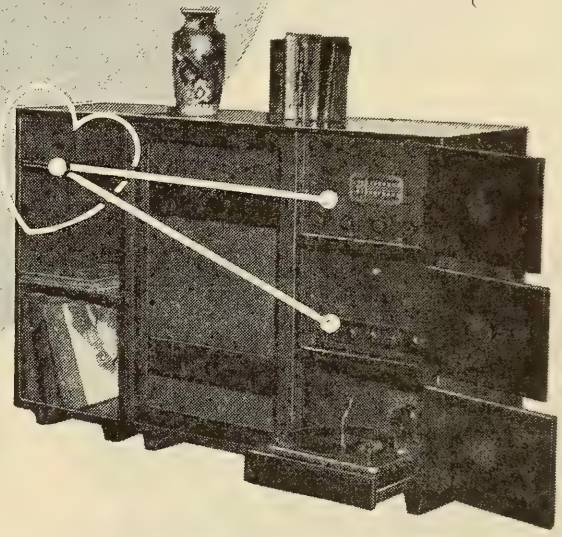
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not have spoken better, and nevertheless, every *honest* artist should always have before him my old teacher's primitive gospel. As to myself, I never forgot it; it remains for you to say whether it has proven useful to me." Édouard Lalo was one of those French composers who cultivated the popular media of opera and ballet without disdaining frank tunefulness, and yet with scrupulous maintenance of musical good taste. When a choreographer advised him to emulate Adolph Adam, he made a pointed retort that he did not produce confections of the *Giselle* variety. The result was that general acclaim and wealth never came to Lalo as it did to composers of the more obliging category. He was a "musician's" composer, singled out by the musically discriminating, while little noticed by the multitude. Tchaikovsky was entranced by the *Symphonie Espagnole* and wrote to Mme. von Meck in 1878: "Like Leo Delibes and Bizet, he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and cares more for *musical* beauty than for the old traditions as the Germans care for them." But another alert listener for new talent, Hans von Bülow, had already publicly praised the *Symphonie Espagnole* in an open letter to the *Signale,* to the detriment of Bruch's Violin Concerto in D minor, and in a letter to *Figaro* in 1892, he signed himself pointedly; *"Ami de Berlioz, Lalo, Saint-Saëns, doux musiciens, et*



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ancien Bonapartiste intransigeant." At this time Lalo was on the threshold of seventy, a familiar figure in musical circles — "slight of stature," so wrote a contemporary, "he limped a little as the result of paralysis which attacked him during the rehearsals of [the ballet] *Namouna.* He was otherwise of distinguished appearance — fastidious in dress, with a great deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and moustache which gave him the appearance of an Austrian diplomat." Philip Hale adds to this portrait — "His judgment of contemporary musicians was spiced with wit which was at times malicious. His temperament was French; he was honest; he insisted on clearness in art." This same writer has spoken of "various and cruel disappointments" which Lalo had to endure, as when he aspired to compose an opera and received instead only commissions for ballets. Yet the *Norwegian Rhapsody* for Violin and Orchestra (1880), the Cello Concerto, and the ballet *Namouna* were tolerably well received. It was not until *Le Roi D'Ys* came to light that he was made an officer of the Legion of Honor. It is certainly to his credit that he neither catered to the demand for salon music, nor "fawned" upon the managers of opera houses as Mr. Hale has pointed out, but it remains to be demonstrated that the "neglect" of small pieces which have never made any stir in the world, and the non-

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acceptance of a first opera (*Fiesque*), subsequently dismantled and salvaged for other purposes, was any considerable cause for grievance. His later works, including also the Symphony in G minor (1886), the Piano Concerto (1889), and the posthumous opera, *La Jacquerie* (uncompleted when he died), all found performances. All of the orchestral music of a composer whose fame rests upon his fine handling of instrumental color came forth in his fifties and sixties.

PIERRE FOURNIER

PIERRE FOURNIER, born in Paris, studied music with the intention of becoming a pianist until a partial paralysis from polio, which interfered with his pedalling, obliged him to change his instrument. His only master of the cello was the Dutch 'cellist, André Hekking. He began his career in Europe before the Second World War and, unable to serve in the Army, accepted a post at the Conservatoire. In 1945 he resumed his concert tours both as soloist and in quartet playing. He made his American début in November, 1948, in New York. The music dedicated to him includes sonatas by Martinu and by Poulenc.

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UNRESOLVED STRUGGLE:

The Life and Poetry of Nikolaus Lenau

(Quoted from the Literary Supplement of the Times, London, August 18, 1950)

At his death, on August 22, 1850, Nikolaus Lenau – to use his pseudonym – had been out of the world for almost six years. "My life is a madness!" he had cried excitedly to a friend who visited him in the first of his lunatic asylums. "What have I done? Written a fine poem or two, no more." Certainly his madness had not begun with his attempt at suicide in the autumn of 1844; his life from childhood had been a private myth, coinciding only imperfectly with the objective world of his contemporaries and friends. The forces that swayed him were seldom checked by his acute but over-excitable intellect. He was aware of the powerful moods that swept over him, and even recorded their periodicity. He understood, too, their relationship to his poetry. But, to the extent that he was their creature, his life, like Poe's, like Beddoes's, like de Nerval's, was indeed a madness, in which

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his actual loss of control in October, 1844, was only the last of several crises. Born with some hereditary defect of the brain, which was revealed at his autopsy, he was confined to the narrowest of emotional roles, which he performed with such obsessive conviction that his friends unconsciously assumed supporting parts, even when these did violence to their true characters. Lenau's personality was a compelling one, and his poetry, which was the pure distillation of his tortured life, is as haunting, compelling and individual as any written in German between Goethe's death and the end of the century.

German critics have written of a cosmic *Weltschmerz* afflicting all the noblest spirits of Europe in the era following the Napoleonic wars. For them Lenau is the Austrian representative of a school that includes Byron, Musset and Leopardi. For his French biographer, L. Roustan, he is the product of more narrowly Austrian conditions, of the battle between faith and enlightenment in Metternich's Vienna. Yet when Lenau writes of belief and scepticism, or of freedom and tyranny, when he writes with pity of Polish exiles and with irony of both Pope and Freethinkers, one cannot credit him with the clear-eyed political judg-

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ment of his contemporary, Heine; when he sailed to find freedom in America it was to an America of his own imagining, *"Mein Leben ist Unsinn,"* he said at the last, and a madness it was. For outward events had for him, one and all, only a private significance. He could be part of no European movement, share no social ideal, because his search for freedom was the quest for a lost innocence, to recapture the unthinking dependence of childhood.

Nikolaus Franz Niembsch Edler von Strehlenau—to give the poet his baptismal name – was born on August 13, 1802, to an Austrian officer of minor aristocratic origins and his middle-class Hungarian wife. Mingled in his blood, too, were Slavonic strains, for his father's family was Silesian. His earliest experience was of poverty. Franz von Strehlenau had left the army for a minor administrative post. Unstable, dissolute, a gambler and a rake, he died before he was 30, leaving his family to be supported by his parents. Between them and his widow arose differences of which the children became the victims. Therese von Strehlenau married again, but her principal affection was for her son; twice she deserted her second husband to be near him. The family drifted from Pesth to Tokay, and from Tokay back to Pesth, living by taking

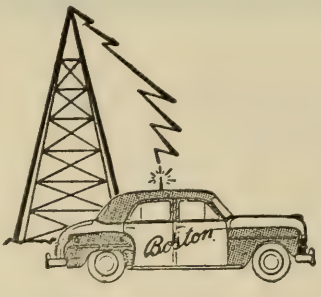
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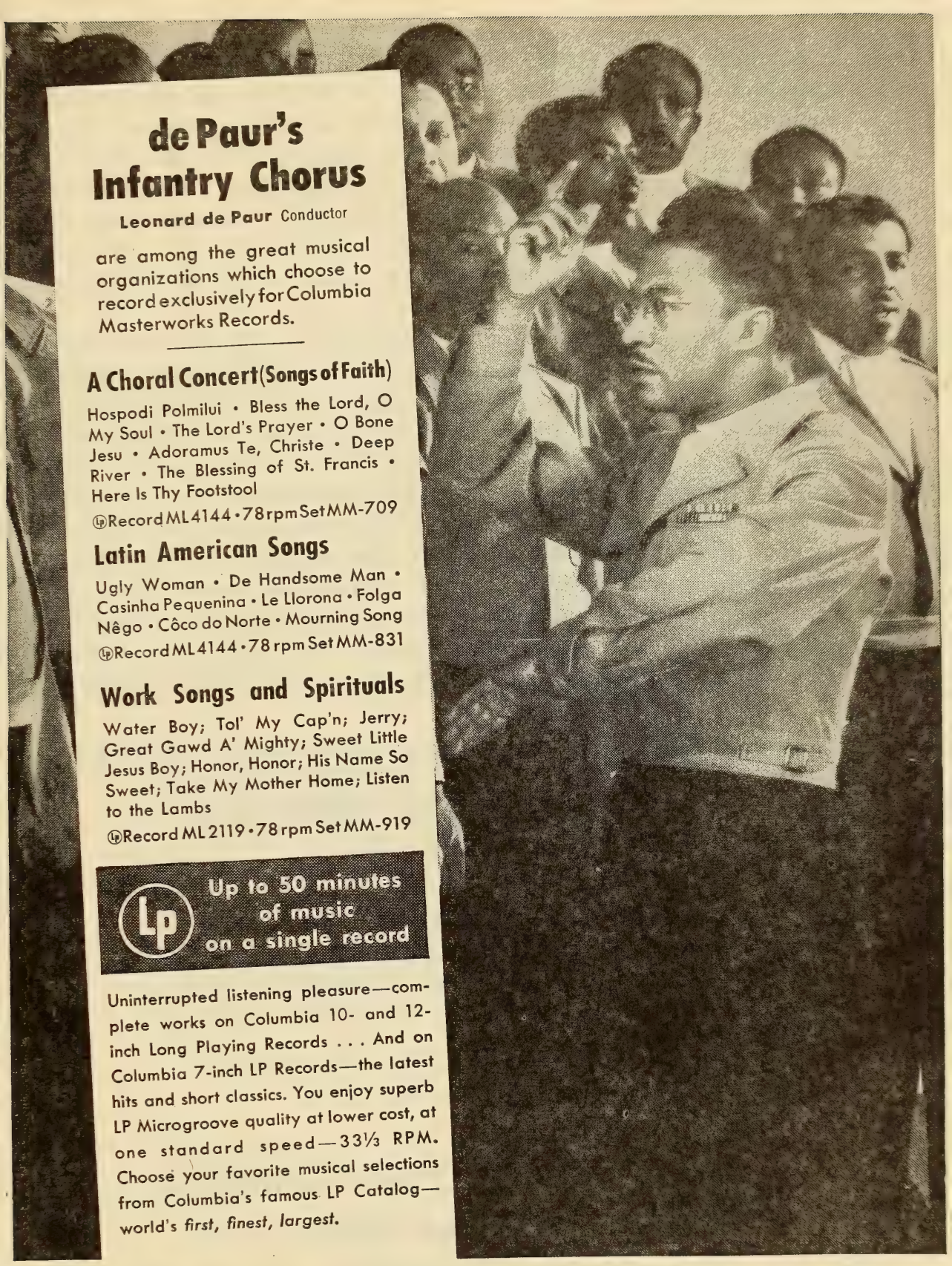
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in boarders. Therese was a woman of deep religion, and Nikolaus went to a Jesuit school where the teaching was in Latin and the outlook narrowly pious. Moving later to Vienna, to his grandparents, and studying at the university, he was subjected to influences entirely contrary. The lecturers were for the most part sceptical, and in revolt against the régime of delation and censorship. Nikolaus deserted philosophy for law, law for agriculture, agriculture for medicine. Philosophy, however, was his abiding interest, and before he was 20 he had written some poetry.

In all his studies he was impatient of obscurities; he wished to establish the truth about everything. His mind was keen, his grasp mathematical. His activity, however, was already feverish. "I move in my own orbit," he wrote to his mother. "My life is on the edge of catastrophe." But so long as she was living and loved him he felt safe. Soon, however, an unfortunate love affair precipitated the catastrophe he had foreseen. The girl bore a child of uncertain paternity and deserted him for a wealthy Greek. He had invested a commonplace relationship with an idyllic quality it was far from possessing, and he was deeply wounded; so deeply that when in later years he might have married Lotte Gmelin, whom he loved and who loved him, he turned away through fear of a second disillusionment. His mother's death in

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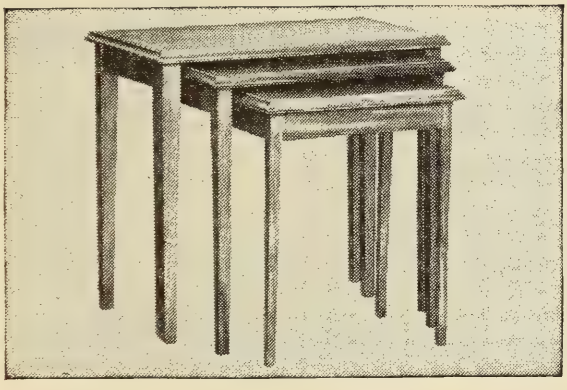
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1829 left him disoriented, and still unsettled in a career. He was torn between poetry and medicine, while even in his friendships he was pulled in two directions, towards liberalism by a Polish secret agent with whom he shared his quarters, and towards conservatism and piety by Schleifer, an elderly mediocre poet who encouraged his writing.

In his "Faust," an episodic poem comparable in feeling to Goethe's fragments of 1790, he tried to resolve his duality which tortured him. But the poem achieves no resolution, and is still more ambiguous in its final form than when Lenau first published it in 1836. To him sanity seems to lie, not in the eternal intellectual probing of Faust, nor in Mephistopheles' scepticism, but in the instinctive life of the natural man, the brigand of the Hungarian plain, the Red Indian of the American forest, the sailor Görg of the final 1840 version of "Faust." But Görg's vigour could bring no spark of comfort to the Faust in Lenau, who had been expelled from his primitive and unthinking paradise and must heal the fissure in his nature before it widened into insanity. In "Faust" Mephistopheles had the last word.

Lenau depended increasingly in his later years on his friendship with Sophie von Löwenthal. It was a strange relationship; and as we read his impassioned though curiously juvenile letters it is hard to



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imagine how this young married woman with a family of small children was able to steer it past many a menacing crisis. Only once was it threatened with violent interruption, when Lenau fell suddenly in love with a young actress and proposed marriage. Sophie's reaction was admirably suited to Lenau's predicament. With rare intuition she defied the social values of her circle by demanding that he should choose between her and his new lover. Though his relationship with Sophie had never passed beyond an excitable and declamatory friendship his dependence on her was absolute. He renounced his actress, and saved himself from the complete breakdown which his final attempt at marriage, this time with Sophie's consent, later brought on. Lenau knew that such faith in life as he had was bound up with his love for her. "I have grown used to accepting all that is best and holiest in me from her hands," he had written. "My piety is perhaps no more than a child which cannot live without her as its mother." This was true not so much of Lenau's piety, which was never very real, but of his sanity, which his next half-assertion of independence overthrew.

His last poems were disorderly in their emotionalism; in "Ziska" he glorified war, in "Don Juan" the varieties of sexual conquest. After

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pledging himself to a rather solid young woman, whom Sophie consented to receive into their joint intimacy, Lenau was stricken with a paralytic attack. Upon his recovery he made repeated attempts at suicide. During the six years' confinement that followed, he passed from violence to a total apathy in which he no longer recognized his friends. If he wrote poetry in his asylum, it has not survived.

Lenau's influence lay dormant until the years of the First World War when, in spite of the conventional form of his poems, the poets of a more declamatory generation acclaimed in him his vision of Nature torn by the same conflicts as man. Closest in spirit to his compatriot in the previous century was Georg Trakl; but a greater poet of his epoch, the Russian Boris Pasternak, sharing Lenau's anthropomorphic standpoint as well as his inchoate longing for freedom, published his finest collection, *My Sister Life,* with a quotation from Lenau on the fly-leaf:

Es braust der Wald, am Himmel zieh'n
Des Sturmes Donnerflüge.
Da mal' ich die Wetter hin,
O Mädchen, deine Züge.

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So the subjective sympathizer with revolution of 1830, the madman who was unaware that revolution was sweeping past his asylum gates again in 1848, had still a message for the first revolutionaries of 1917. His emotional transports, however, had never been sufficiently mature to be harnessed to any objective purpose. For just as in his affections he did not ripen beyond the dependence of the child upon its mother, so in his alternations between passivity and depression he failed to overcome a childish identification of self with the world without. He had, however, reached a stage in which he was aware of their cleavage. Often he felt that the solution he must aim at was a return to the state of perfect illusion. This, perhaps, he achieved by his madness. But something in him struggled violently against this solution by defeat; there was a part of his being that knew he must welcome his despair, for only through it could he grow. It was in this vain struggle to accept the impassivity of God and Nature that the poet in Lenau was born.



Sara Fredericks

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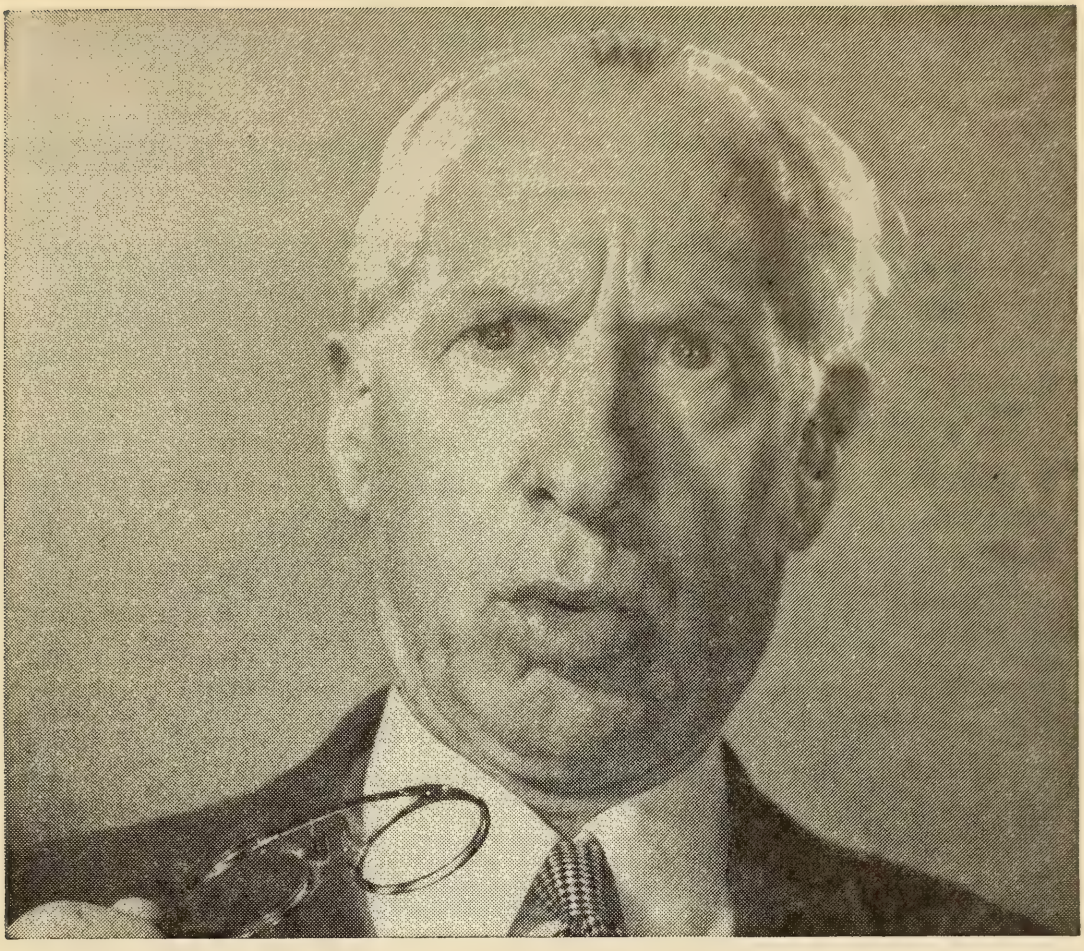
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SYMPHONY NO. 5

By PETER MENNIN

Born in Erie, Pennsylvania, May 17, 1923

Mr. Mennin's Fifth Symphony was commissioned by the Dallas Symphony Orchestra and first performed in Dallas, April 2, 1950.

The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion and strings.

ACCORDING to notes furnished by the composer, "Each of the movements has its own basic character, and achieves contrast within itself through the musical materials and textures rather than from changes in tempo. This is not unlike the principle which guided composers of the Renaissance. The basic aim of this work is expressivity. Therefore, there is a great emphasis placed on the broad melodic line, and little use of color for color's sake. Orchestrally speaking, the colors used are primary rather than pastel in quality. Hence, the work as a whole is direct, assertive and terse in communication. A brief analysis follows:

"The first movement opens dramatically in a declamatory fashion with heavy punctuation. A broad melodic line follows, which spins out autogenetically, and which allows itself different textural presen-

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tations. These ideas are developed polyphonically, with occasional interruptions by the opening declamatory idea.

"The second movement, as the title, 'Canto,' suggests, is an extended song bringing out the singing qualities of the orchestra. Much use of sustained string writing is used. After a quiet opening section, the polyphonic weaving of the orchestral textures culminates in a broad passage in unison strings and climaxes one of the most intense moments in the symphony. The work slowly returns to the calm opening and ends quietly. The basic mood of this movement is reflective and suppliant.

"The last movement is one of rapid and bare linear writing set off by brass and percussive punctuation. It makes greater technical demands than the earlier movements. The basic girder of the movement is an idea in canon which has numerous variations in rhythm and mood. The movement closes with sounds similar to the opening of the first movement."

Peter Mennin studied music from the age of seven and began his formal training at the Oberlin Conservatory. He served in the Army Air Corps, and after the war completed his studies at the Eastman School of Music in Rochester. In 1946 he attended the Berkshire

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Of his five symphonies the fourth is choral and is entitled "The Cycle." He has also written a Folk Overture, Fantasia for String Orchestra, Sinfonia for Chamber Orchestra, Concertina for Flute, Strings and Percussion, Partita for Piano, String Quartet, four *a capella* choruses, two choruses for women's voices and piano, and The Christmas Story, a cantata for chorus, soloists and small orchestra.

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"DON JUAN," Tone Poem (after Nikolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949.

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

Don Juan was last performed at these concerts October 17, 1947.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien,* and a "Tone Poem" — *Macbeth.* He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan,* which in the year 1889 was a radical declaration

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indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a



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woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

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(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper

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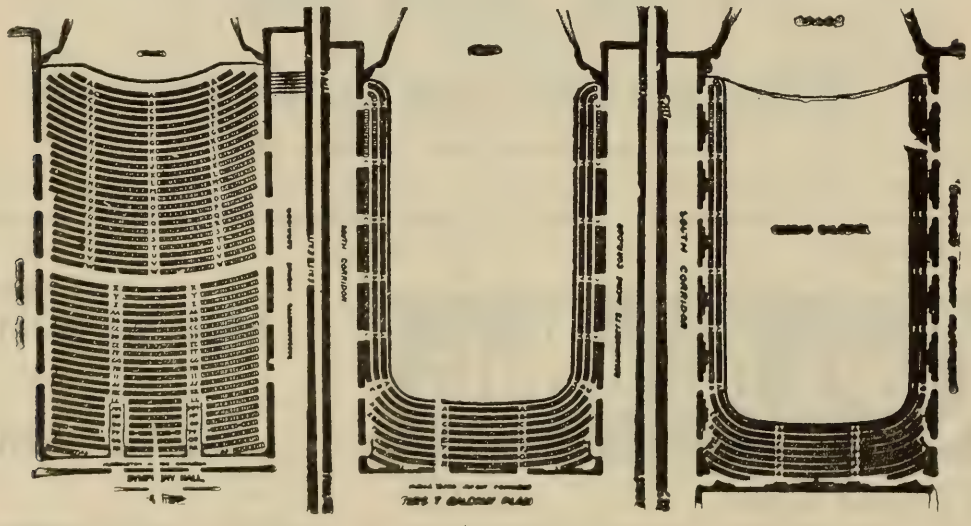
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strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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with historical and descriptive notes by

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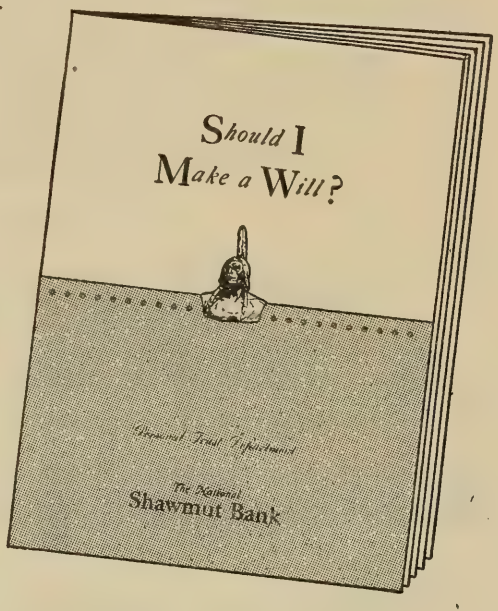
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Peter Gradenwitz, writing from Tel Aviv to the *New York Times* of December 30, has described the brief history of the Israel Philharmonic Orchestra:

Fourteen years after a historic day, the Israel Philharmonic Orchestra was packing up for its first great tour overseas, which will consist of about sixty concerts in the United States and Canada, starting January 7 in Washington, D. C., and the next day in New York and concluding in the second week of March.

On December 26, 1936, in a large and ugly exposition shed, one of the remnants of the Levant Fair on the outskirts of Tel Aviv, Arturo Toscanini raised his magic baton to launch a venture of which Bronislaw Hubermann and his associates had dreamed for many years.

When Hubermann had set out to gather the concertmasters of the European orchestras which no longer permitted Jews to join their ranks or in which Jewish musicians did not feel safe any more, he had promised to give Palestine an orchestra that could vie with the best in the world.

When in the fall of 1936, he announced that the orchestra was ready and that Toscanini had volunteered to conduct the opening concert, hardly anyone believed him. The sale of subscriptions was below all expectations. How could the maestro agree to lead a heterogeneous body of musicians like that in a far-away, none too secure, country?

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Toscanini came. He returned the next year. The great conductors and soloists of the world followed suit. Felix Weingartner came to Palestine in March 1940, at the age of seventy-six and led the orchestra on an Egyptian tour. And in 1950, seventy-six-year-old Serge Koussevitzky electrified orchestra and public.

Concerts now take place in movie houses in Haifa and Jerusalem, and in a 1,100-seat hall in Tel Aviv. The number of concerts has risen from 90 in 1937 to almost 200 in the 1949–50 season, and, in the fourteen years of its existence, the orchestra has given nearly 2,200 concerts.

The development of the orchestra took place against the background of the Arab disturbances, the second World War, and the Israel War of Independence. The musicians used to make overland journeys in armored cars, which were often fired upon.

Not for a single period did the orchestra stop playing. When Jerusalem was severed from the rest of the country in 1948, the orchestra was not able to play there. But when the "Burma Road" from Tel Aviv to Jerusalem was built by the Jewish defenders, the orchestra went up to the capital at once and gave a series of concerts in the besieged city, under the conductor who had been the first American to get an Israeli visa, Izler Solomon.

In the war years, concerts were often given under fire, but no concert was ever interrupted. Yet at one troop concert, the andante of a Mozart concerto had to be repeated by common request as it had not been well heard owing to incessant gunfire. One of the most memorable concerts was given on the night of the fight for Lydda airport; it took place in a military camp for the men who some hours later captured the important point.

Rather conventional in its programs in the first years of its existence, the orchestra began to play more interesting works in the war years, when no stars came to the country, and local conductors — who still have a share in the yearly schedule — had to devise attractive programs. Contemporary composers have a fair share in today's programs, though there is little over-all planning owing to the absence of an artistic director and permanent conductor. But as the orchestra has had French, English, Italian, North-American and South-American conductors, each bringing with him the music of his own country, the Israeli public has enjoyed varied programs indeed.

The Israeli works chosen for the tour are "Song of Praise" by one of the orchestra's first-desk men, violist Oedoen Partos; "Psalm for Orchestra" by Paul Ben-Haim; "Prelude and Dance" by the Jerusalem composer Robert Starer, who is studying in the United States; and — in a somewhat lighter vein — "The Boy David" by Menahem Avidom and "Emek" by Marc Lavry.

The Israeli public regards the Philharmonic as its most treasured cultural possession, for it has set a standard of performance that hardly any other body in Israel can reach. There would possibly be no good chamber music in Israel today without its musicians.

The cities the orchestra will visit in the United States under the auspices of the American Fund for Israel Institutions have heard symphony concerts before, and quite good ones at that, but it is to be hoped that it will worthily represent the cultural standards of the old-new country it serves.

• • •

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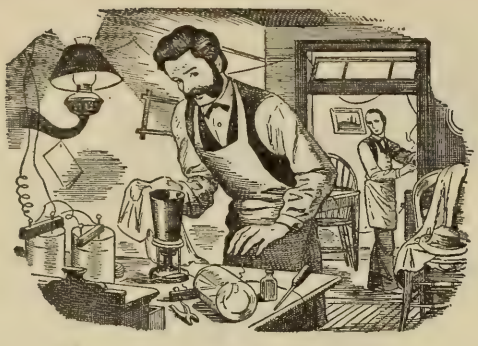


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SCHUMANN.....Overture to "Genoveva"

BARTÓK.....Music for Strings, Percussion and Celesta

I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

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BRAHMS.....Piano Concerto No. 1, in D minor, *Op.* 15

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II. Adagio
III. Rondo: Allegro non troppo

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OVERTURE TO THE OPERA "GENOVEVA," *Op. 81*

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It is now seldom performed.

The overture was performed at the Gewandhaus concerts in Leipzig, February 25, 1850, at a pension fund concert conducted by Schumann. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866. It was last performed at the concerts of the Boston Symphony Orchestra January 4, 1918

The overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

COMPOSERS like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an



opera, and put his heart into a single, protracted effort. He had written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart, Till Eulenspiegel, Faust,* the *Nibelungenlied, Sakuntala.* When he asked Reinick in 1847 to make a libretto out of the drama of Genoveva, he was aware of Tieck's drama, *Leben und Tod der Heiligen Genoveva,* and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his own quite by himself.

According to a tale in the Golden Legend of the 13th century, retold by later doctors of theology, Geneviève, the daughter of the Duke of Brabant, is plotted against in her husband's absence by his steward, Golo. She is falsely accused of infidelity, banished into the



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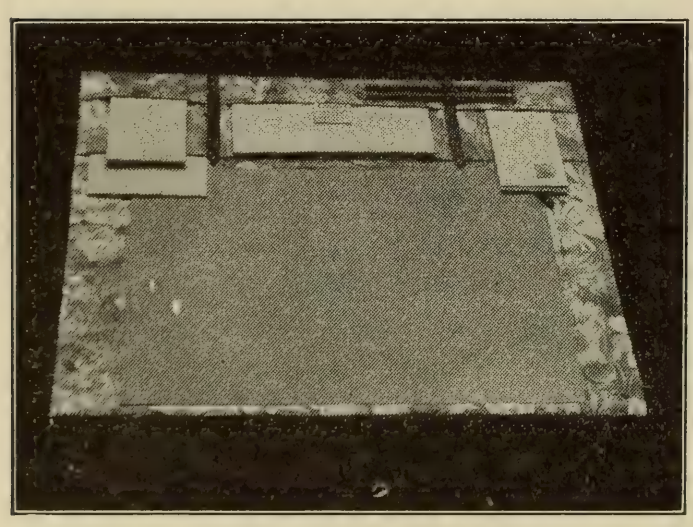
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forests and only after many years exonerated. The story of Schumann's opera is more involved although still based on the pique of the central villain, Golo, when the heroine has (in libretto English) "resisted his amorous importunities." There are dire sub-plots which fail in the end before the abiding virtues of the steadfast wife, Genoveva, while Golo is at last seen to jump from a cliff in despair. Philip Hale, discussing this opera in his program notes, decided that Schumann, "a Romanticist, did not appreciate nor recognize the value of a dramatic subject. In his revision of the text, he did not individualize sharply his characters. Golo is an ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried [the husband] is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic." Yet it should be noted that Schumann could be intensely dramatic in a symphonic sense and that the overtures to such works as *Genoveva* and *Manfred* attain their purposes with fine certainty and have accordingly found a place in concert halls. Mr. Hale in his interesting note, contributed when this overture was last performed, gives a formidable list of composers who have treated the subject of the virtuous Genevieve, including Haydn (in an opera for marionettes), Piccini, Hüttenbrenner



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(remembered as the friend of Schubert), and many others long since forgotten. Offenbach contributed music to "a reckless and impudent parody" produced in Paris in 1867. "The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to a duet on the ground that the *gendarmerie* should not be ridiculed." The difficulty was solved when the character of the gendarme was raised to the rank of sergeant.

Schumann submitted his opera to Leipzig, but was forced to wait through three years of postponements before it was finally mounted. Much was made of the event, friends gathered from far and wide. The retiring Schumann was acutely embarrassed at the friendly demonstration, especially when he was dragged out upon the stage and, according to the custom of the time, a laurel wreath was placed upon his head. There were three performances and the opera was shelved.

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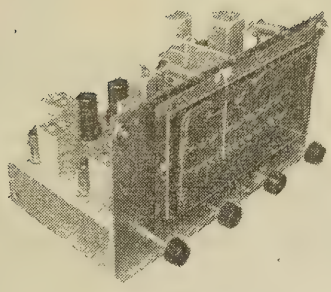
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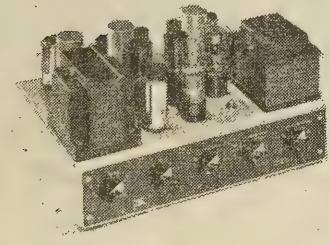
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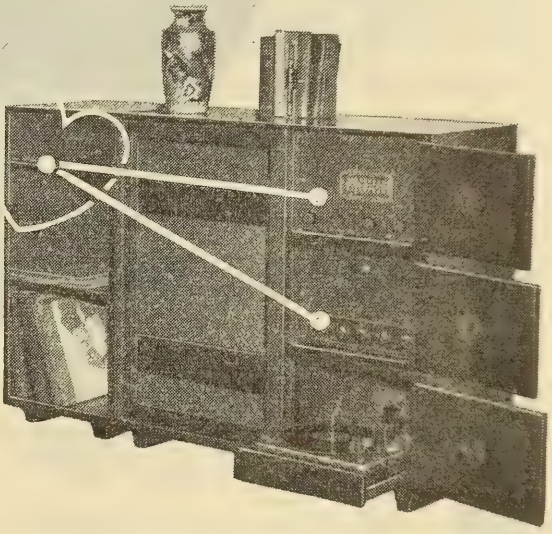
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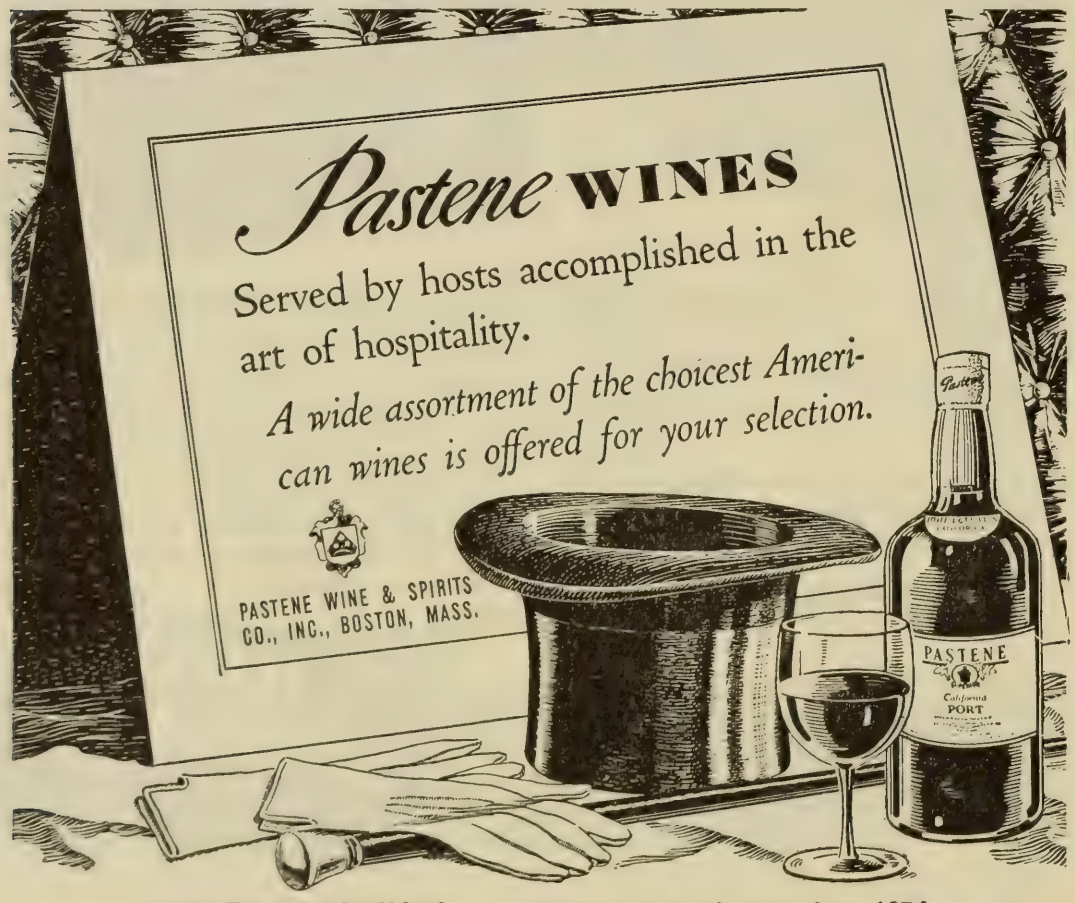
Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21–23, 1947.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

Béla Bartók has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which



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is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from *pianissimo* to a *fortissimo* climax and subsides to a *pianissimo* close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is *Allegro* 2-4. A theme played by the second string group *pizzicato* is immediately answered by another theme from the alternate group bowed and *forte*. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a *fugato* on the second theme. The movement ends *vivo* and *vivace*.

The third movement, *Adagio* 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with

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glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The *Adagio* section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating *Allegro molto* based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject



of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato,* in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's *"Sacre"* by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his

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style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world is due less to the composer, whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues, universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger

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years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

"Bartók and his compatriot Kodály," wrote Lawrence Gilman in 1937, "have demonstrated to us by their researches that the genuine traditional folk-music of Hungary is a far different thing from the comparatively modern gypsy-music exploited by Liszt and by popularizers much less admirable than he; and Bartók at least has steeped his own compositions in the somberness and wildness and humor of this ancient, authentic music of the Hungarian peasantry, which derives in many cases from the old ecclesiastical modes, and betrays surprising affiliations with the rhythmic peculiarities of the age of Bach and Handel — this authentically Hungarian music which is as



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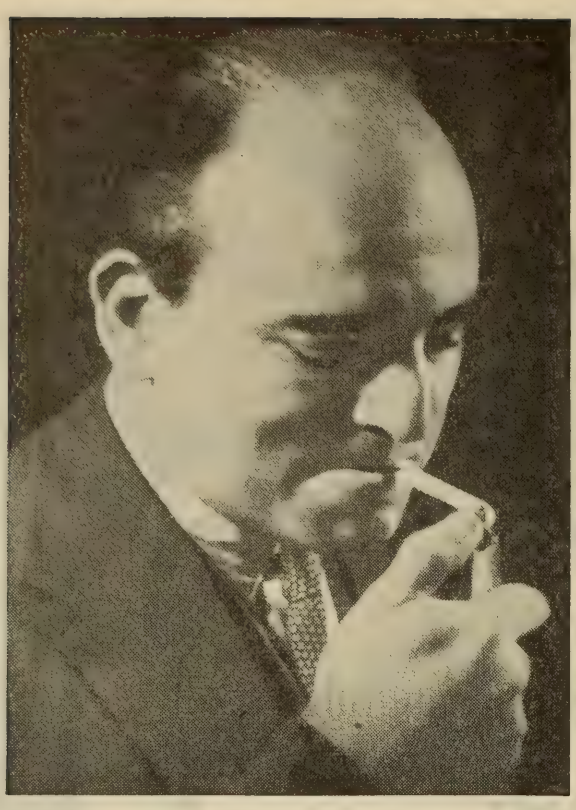
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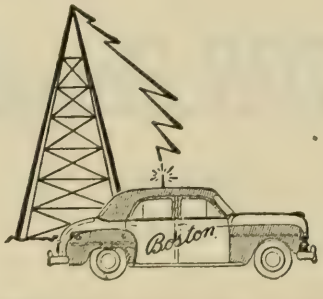
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BELA BARTOK

By Dr. Denijs Dille

Bartók's life might, taken as a whole, be regarded as a failure, and in the purely worldly sense perhaps it was. Yet against that, his work represents a series of triumphs. I will leave the discussion of these to others. It remains for me only to speak a little about the man, as he appeared to others and as life appeared to him.

What must strike everybody most is the fact that he lived a life of self-denial and complete dedication to his work, yet did nothing to push that work or direct the limelight on to it. He did, however, speak of the work of other composers; his admiration for Stravinsky, for instance, is well known; equally, in his recitals, he went to more trouble to defend Debussy, Ravel, Stravinsky and Schönberg than he did on behalf of his own compositions. Of these he once said to me that they would have to fight for themselves and that they were strong enough to do so. This is a generous attitude, but it is rare in our time. To maintain it through all the confusions and misfortunes that fell to his lot demanded fanatical courage and conviction, a self-confidence

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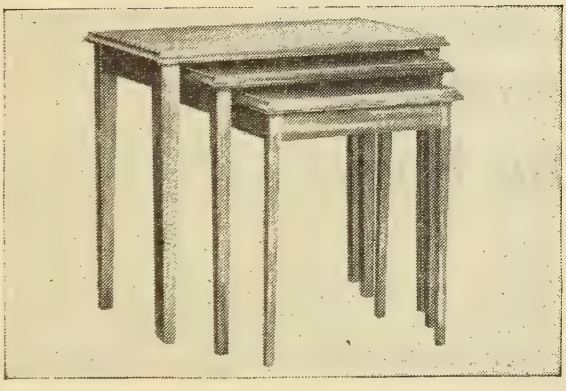
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illuminated by clear intelligence and sure instinct. I have never known anybody who was so modest, for all the greatness of his genius, who was so uncompromising and upright, yet at the same time so natural and simple, and who never shrank from even the hardest consequences.

These qualities made mighty conflicts for him. The scrupulous conscientiousness he brought to his scientific work (compare, for instance, his last, unpublished transcriptions of folk songs with the same that he had scored twenty years earlier) and the exaction of his rehearsals, were legendary. There was about him a fanatical passion for detail that some people might interpret as a mania. I maintain myself that it was the complete devotion of a man of genius to the task which life had set him: the creation of music, the performance of music, the study of music.

From a distance he would appear unsympathetic, because in the presence of people who did not know him he was by no means approachable. But whoever saw and understood him could not but feel a deep affection, and spontaneously an approach was found. This modest, aloof figure, sparing of words, only interested in measured, thoughtful conversation, and whom one had the utmost difficulty in getting to talk about himself and his work, could be as cordial and could laugh



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as heartily among his intimate friends as any one of us. This small, slight, grey-haired man, who seemed always absorbed in music, was innocent of any kind of pose, above all at the piano, which he played with remarkable ease, as if meditatively and for himself alone. His features were fine and ascetic, and his dreamy, always pensive eyes, that revealed nothing of his inmost feelings, could illuminate his whole expression with the slightest smile, if a performance were a success, or could stare at you dazzlingly when he wanted to express his will or his conviction; and then, for a few moments, one received an astonishing flow of words.

I could go on indefinitely describing his character, his way of life, his working methods. But it would take too long. I want only still to point out that the extent of Bartók's activity is staggering, when one considers that his composition and his scientific work alone could have filled a lifetime, quite apart from his professorship, to which he devoted a great deal of attention. It is my belief that, because of his many-sidedness, he was the most complete musician of our time, taking first place in every sphere of music except conducting. And as a man he was as wonderful and rare as the work to which he put his name.

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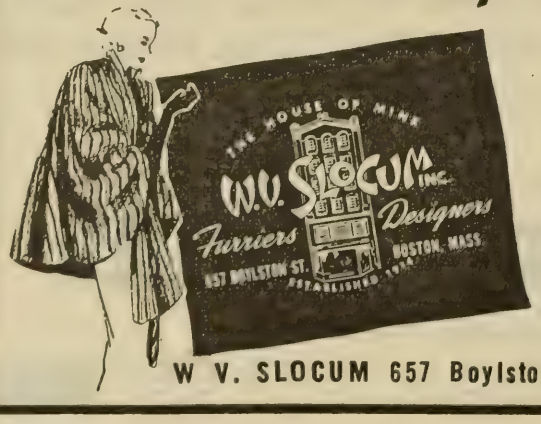
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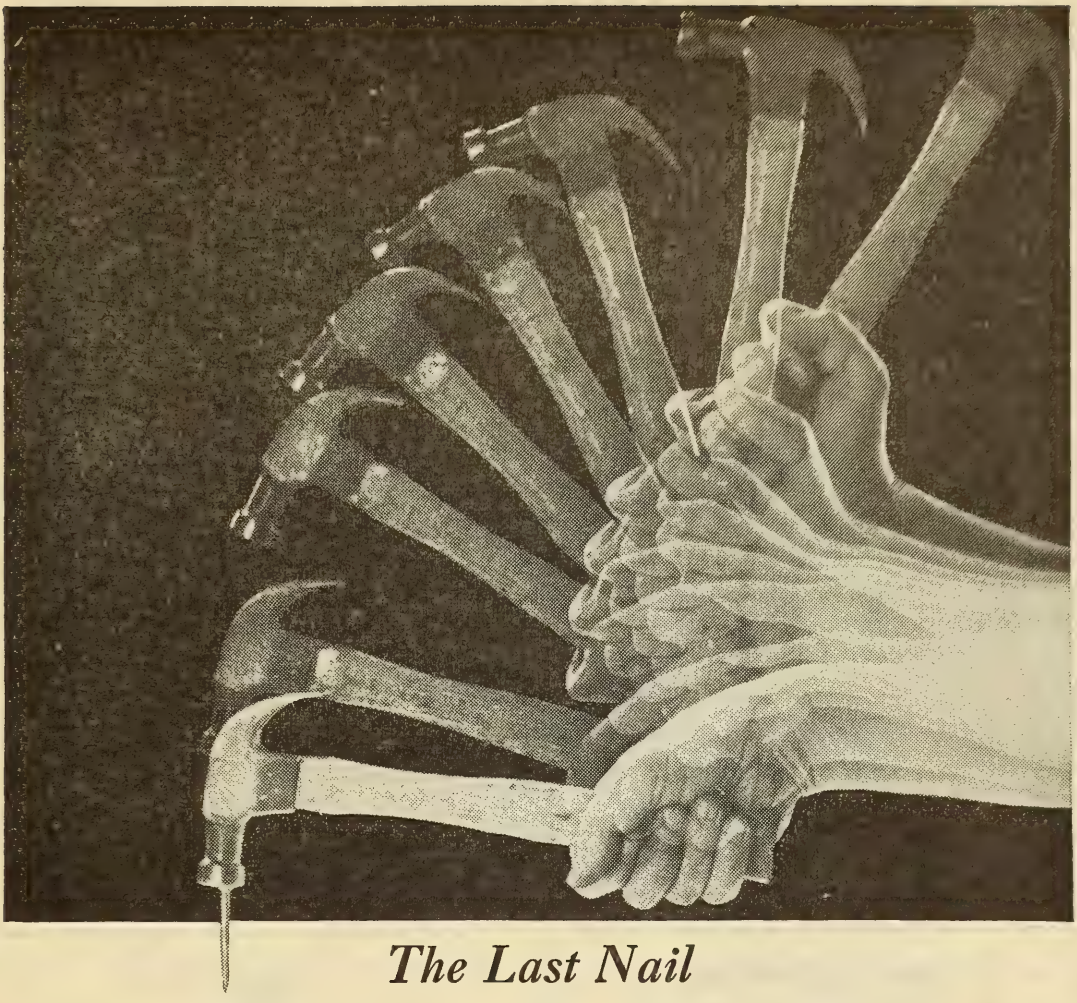
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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, by Claudio Arrau, January 16, 1942, by Rudolf Firkusny, April 18, 1947, by Myra Hess, March 4, 1949.

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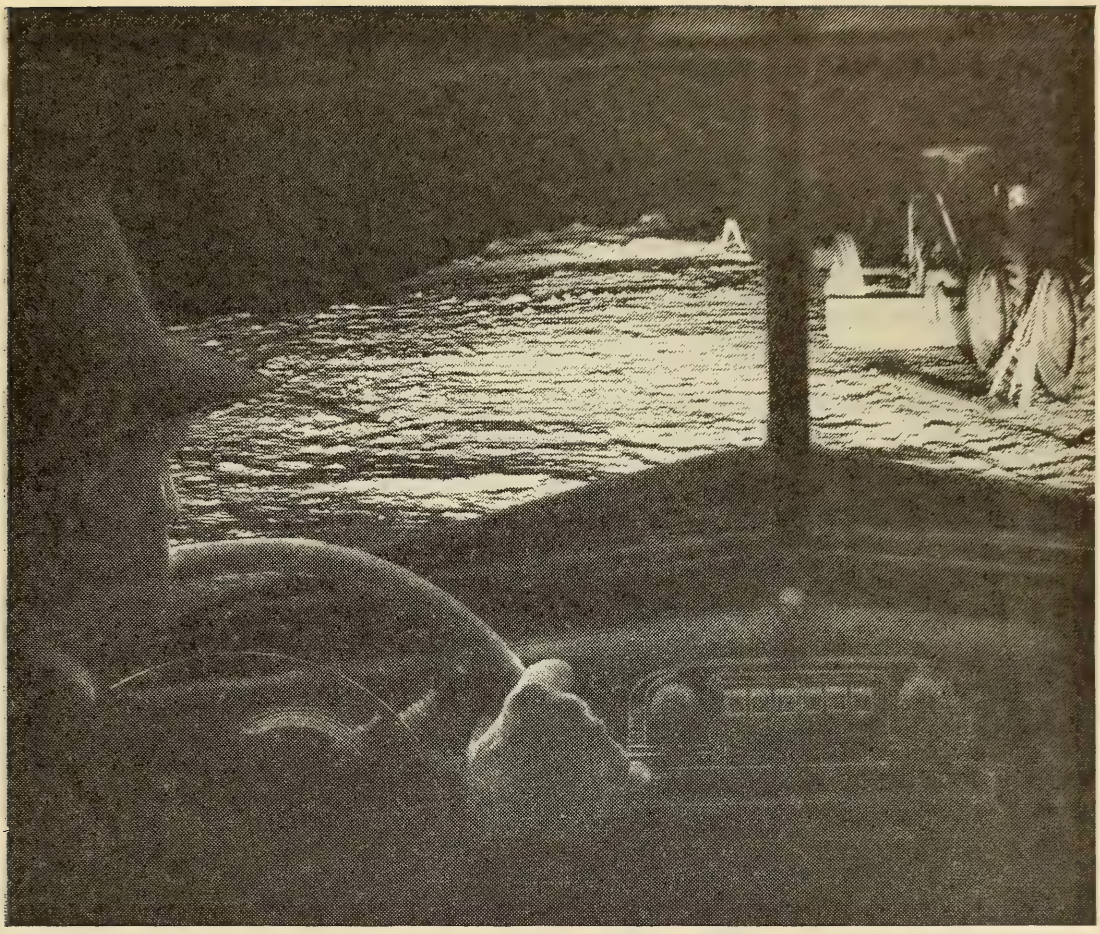
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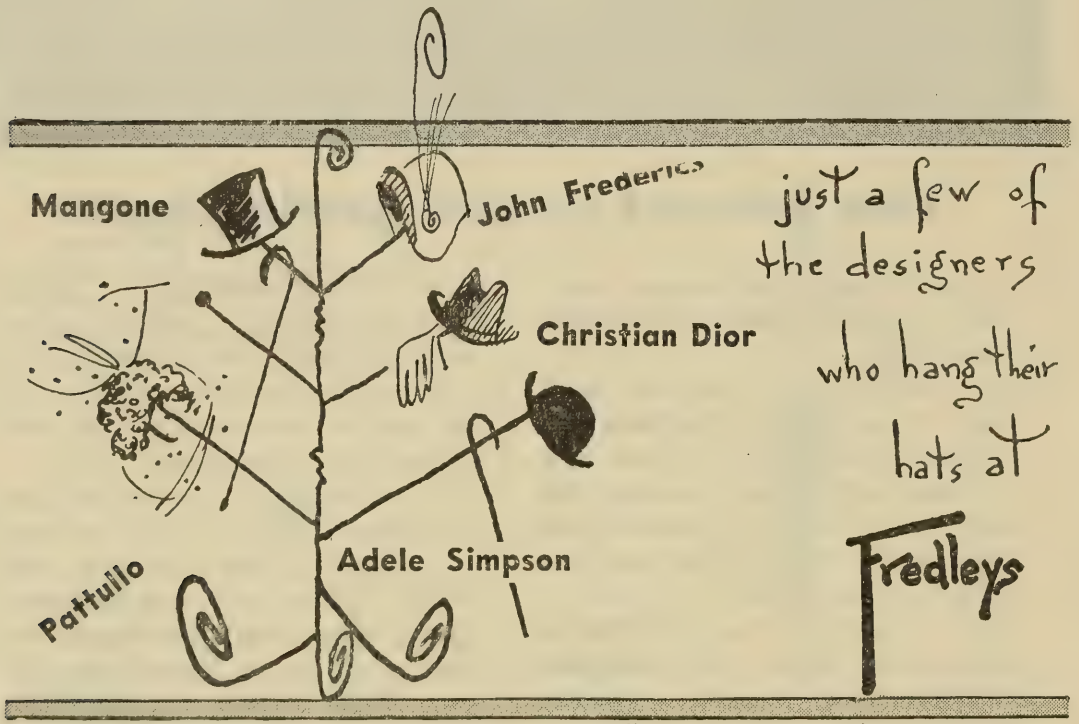
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of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which as always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces



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in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his wallet. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite con-

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vinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

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provided. Even Beethoven's Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a thoughtful dialogue — even Beethoven was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted

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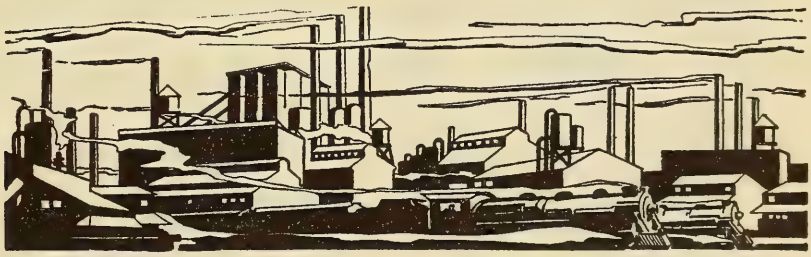
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to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its

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construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the

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lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (*adagio,* D major) was inscribed in the manuscript score, *"Benedictus qui venit in nomine Domini."* This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as *"Mynheer Domine,"* read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and

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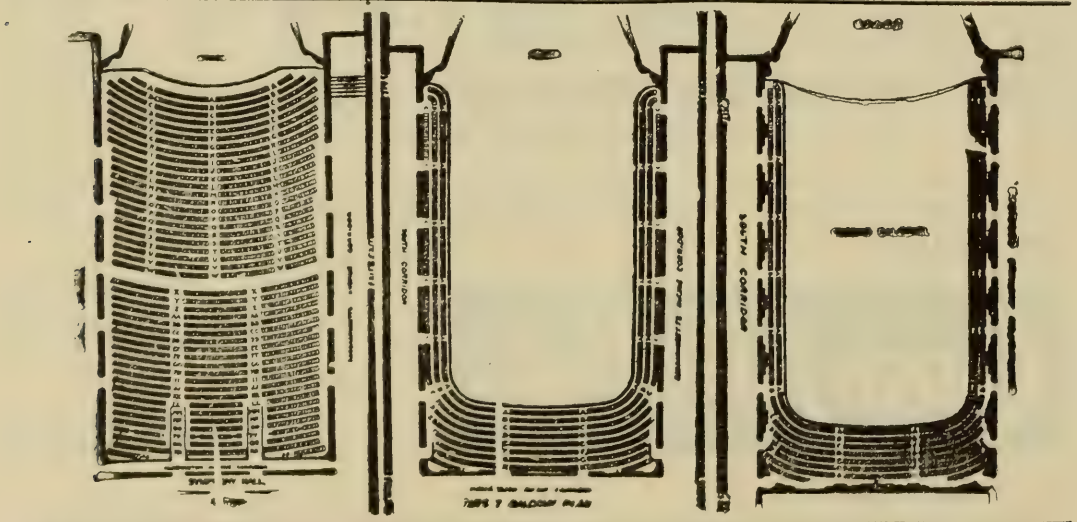
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a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believed that the Rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.



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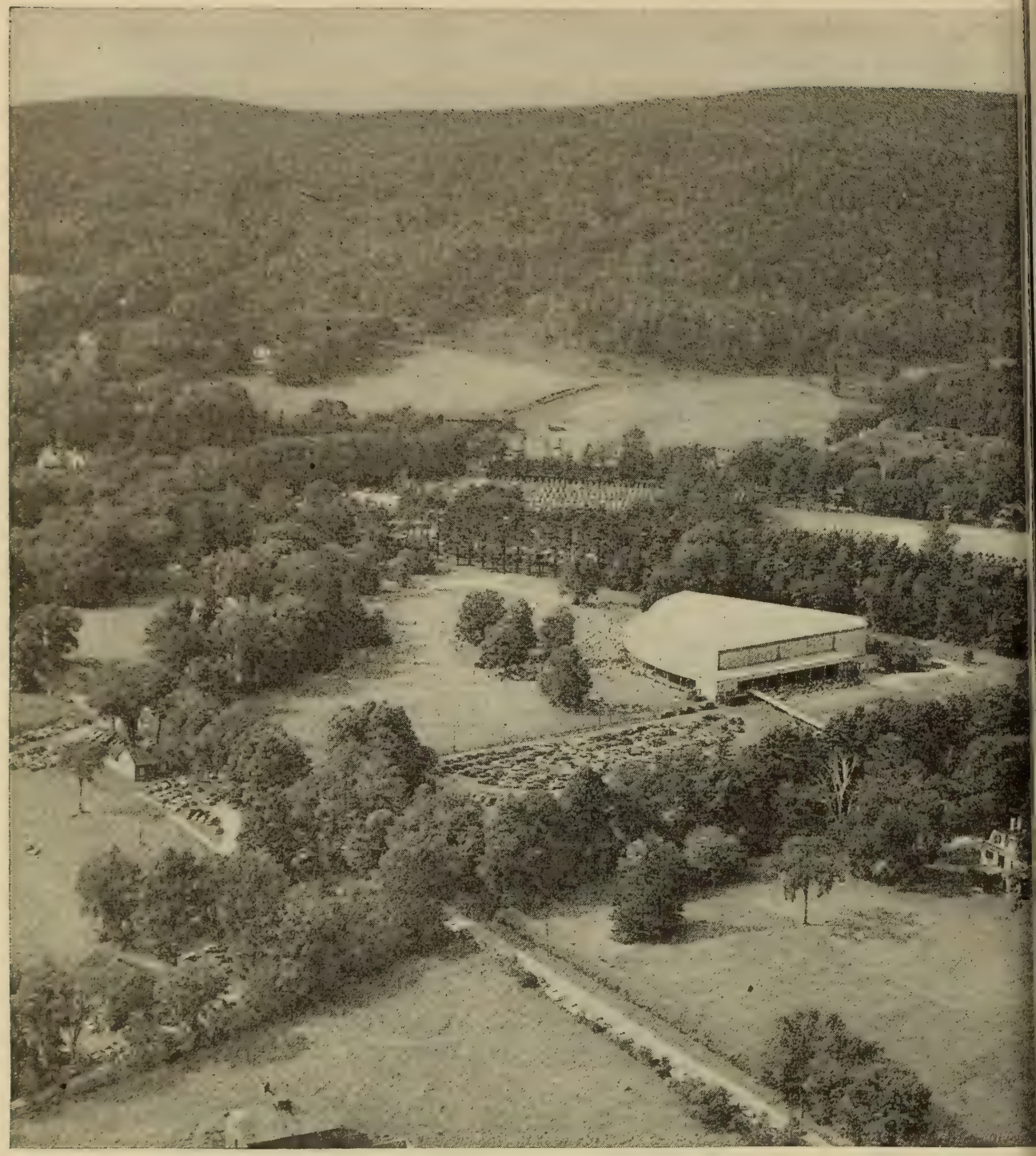
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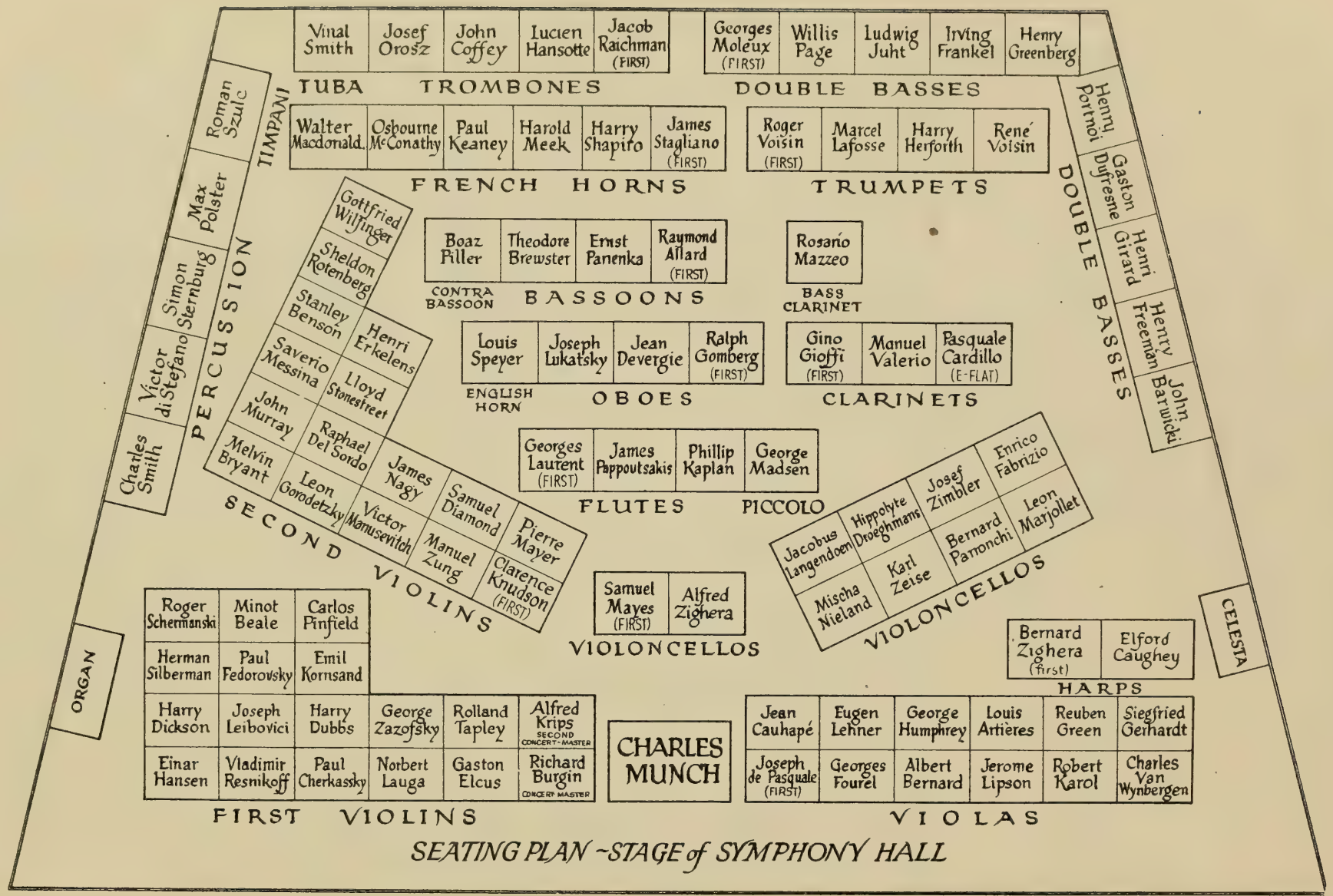
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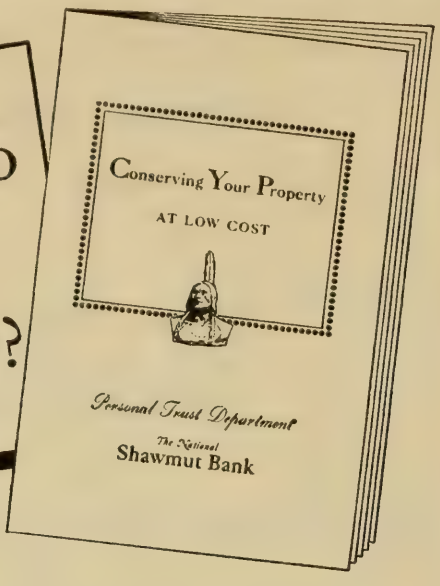
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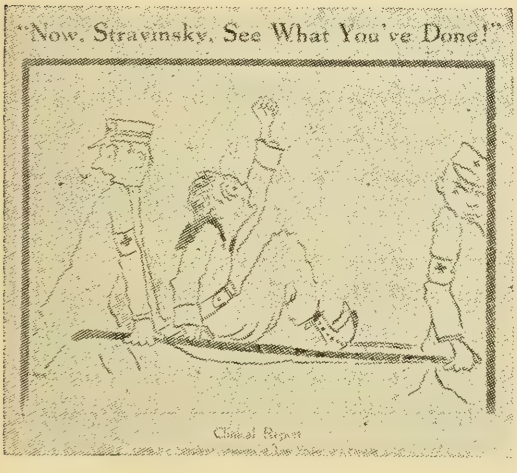
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THE "SACRE" AND PIERRE MONTEUX

The scandalous première of *Le Sacre du Printemps* in Paris in 1913 was described in *The New Yorker* in a "Profile" of Stravinsky, the "Russian Firebird" (by Janet Flanner):

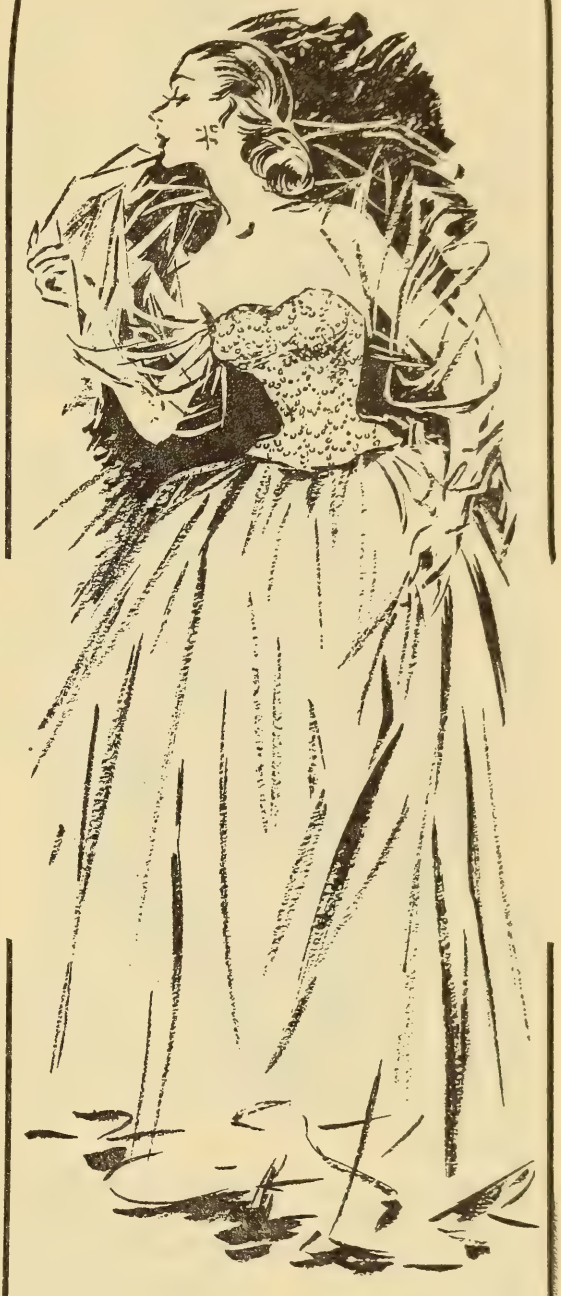
"At *Le Sacre,* the old Comtesse de Pourtalès claimed the music was personally insulting; Saint-Saëns resented the bassoon's opening on a high C; Maurice Ravel cried on hearing the composer was ill; Florent Schmitt



From the *Boston Transcript,* January 28, 1924

called the Austrian Ambassador a moron for laughing; Debussy shouted for everybody else to keep quiet; and Pierre Monteux, the conductor, couldn't hear what he was conducting over the uproar. The fashionable critic of *Figaro* dismissed both music and pigeon-toed choregraphy (taken by Nijinsky from archaic sculptures in an archeological digging just made at Novgorod) as

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'laborious, puerile barbarisms and comic impertinences.' "

Anecdotes of this sort, improved in the re-telling, are often hard to verify. Yet Pierre Monteux, who was at the center of the fracas, is able to rectify some points. The musician who came to him afterwards, excited by the strange reed instrument at the beginning which he could not identify (the bassoon at the top of its register) was not Saint-Saëns as related above and elsewhere, but Alfred Bruneau. The venerable Saint-Saëns, arriving at the last moment and placed by Diaghilev in an extra chair in his box, sat throughout with his head in his hands murmuring: "This is not music — it is insanity."

When Mr. Monteux introduced the *Sacre* to Boston eleven years later, after two full weeks of rehearsal, its fame had preceded it — all were primed for something extraordinary. In the corridors of Symphony Hall every conceivable reaction except that of boredom was to be heard. The conductor, well knowing that the *Sacre* could be no more than dimly grasped in one hearing, announced that the music would be "performed after the conclusion of the regular program of April 11 and 12, as an extra number." It was so repeated, "by general request," after a program which began with Franck's Symphony, continued after the intermission with Chopin's E Minor Concerto (Moriz Rosenthal, soloist) and, ended roundly with Berlioz' *Rakoczy March*. All but a negligible few stayed well into a third hour to re-test their first impressions.

Meanwhile Mr. Monteux introduced *Le Sacre* to New York, on January 31, and repeated it there on March 15. The critics at the first performance were unanimously impressed. Lawrence Gilman, brimming over with an entirely new experience, confined himself to "hurried field notes," running into two columns, and W. J. Henderson wrote a "swift impressionistic summary" of this "masterpiece of modernistic music" which was almost as long. Even the conservative Henry J. Finck, breaking a lifelong rule, lifted his hands and applauded, publicly confessing what he had done. As conductor of the San Francisco Orchestra, Mr. Monteux in the order of things introduced the *Sacre* to audiences of the Pacific coast. The music, conducted in Boston by Serge Koussevitzky and more recently Leonard Bernstein could now be called "repertory."

H. T. Parker, reviewing the first Boston performance, wrote: "It is believable that a future historian of the Boston Symphony Orchestra will note in particular the Symphony Concert of Friday, January 25, 1924. Then and there he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time, that had become beacon and goal to a whole generation of composers up and down the European and American earth."

The music has indeed "altered the whole course of music in our time," and Mr. Parker's prediction has prevailed over the more faint-hearted one of certain of his colleagues that sensations as stark as this could not endure, and must be some sort of flash in the pan.

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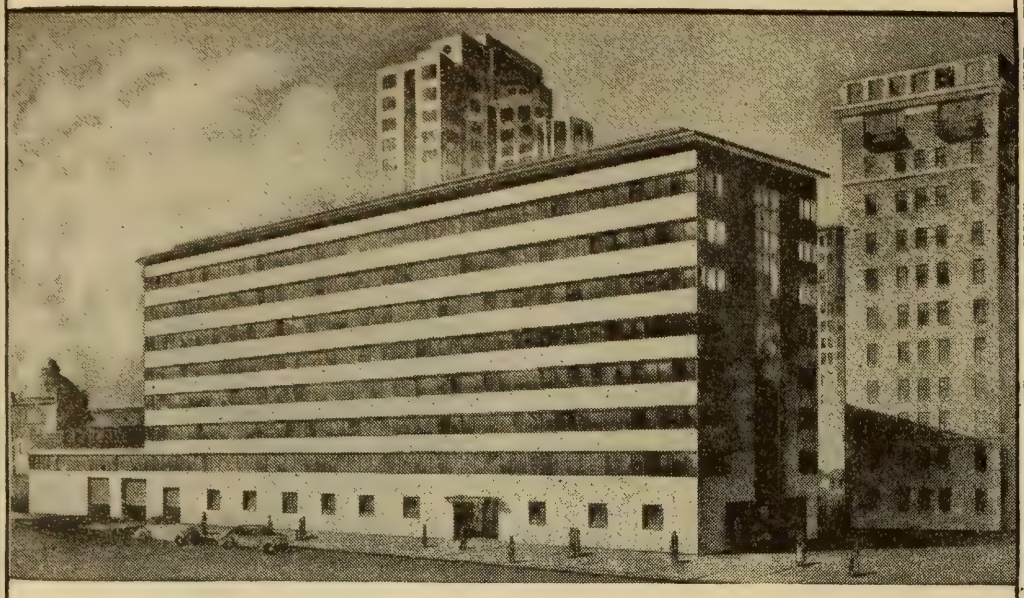
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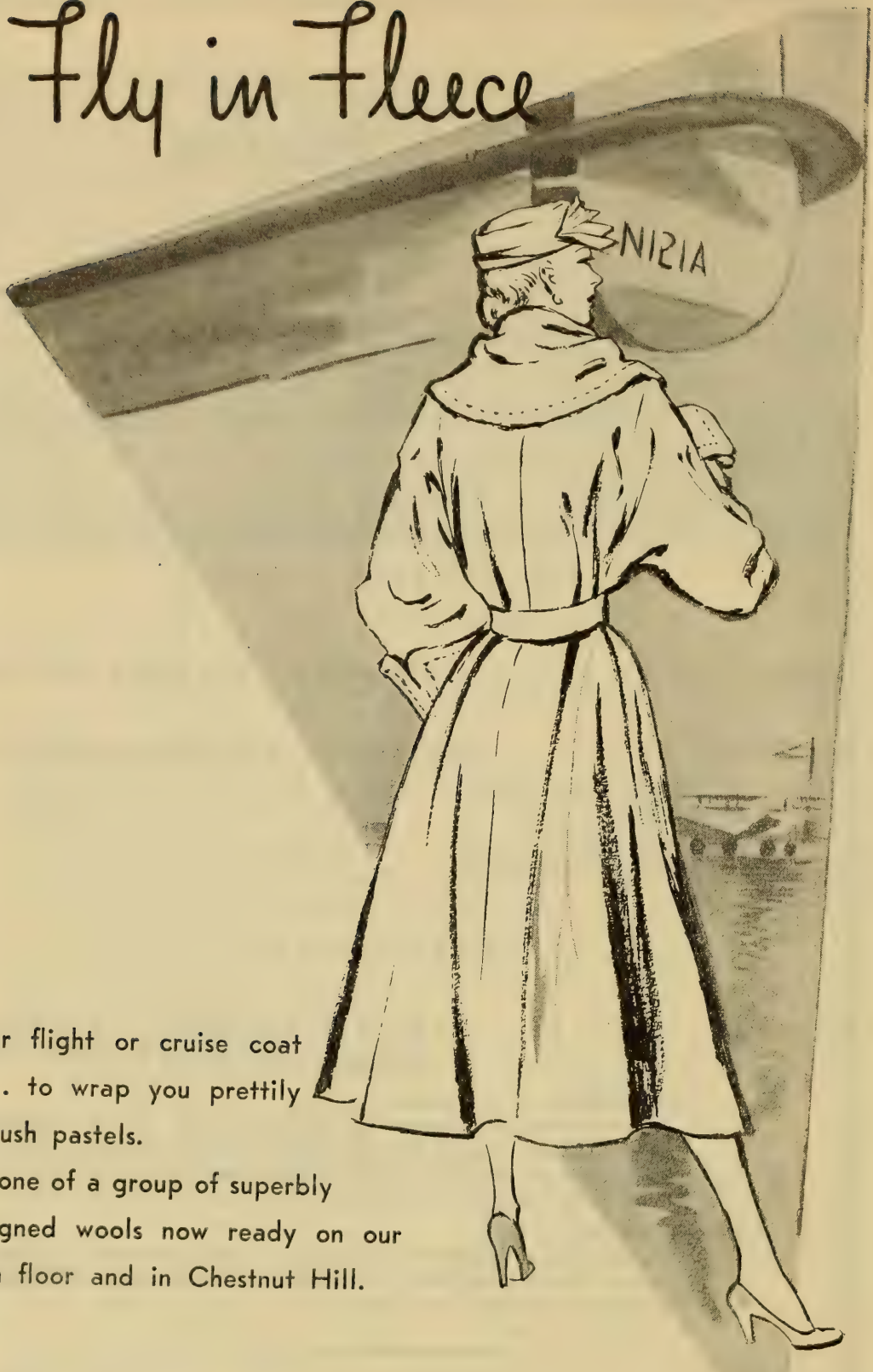
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By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed *"Der fliegende Holländer"* in Paris in 1841. The opera was first performed in Dresden, January 2, 1843, under the composer's direction. The first performance in the United States was by an Italian company in Philadelphia, November 8, 1876. The first performance in Boston was given at the Globe Theatre, March 14, 1877. The Overture had its first American performance at the hands of Theodore Thomas, who conducted it in New York, May 13, 1862. The Overture was first played in Boston, October 14, 1870.

The following orchestra is used in the Overture: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, harp, timpani and strings.

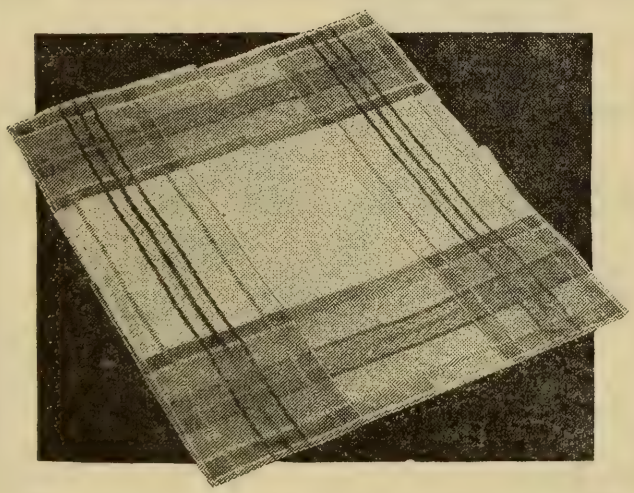
The most recent performance of the Overture at the Friday and Saturday concerts of this orchestra was on April 18, 1841.

IN THE year 1839, Richard Wagner, escaping his pressing creditors at Riga and eager to try his fortunes elsewhere, managed without passport to cross the Russian border with his young wife, and such possessions as the two could take with them, including their Newfoundland dog. They sailed from Pillau for England, with Paris as



their objective. The small boat, which was not intended for passengers and had no accommodations, encountered fearful storms in the Baltic sea, and steered for safety to the coast of Norway. "The passage through the Norwegian fjords," wrote Wagner in *"Mein Leben,"* "made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *'Fliegender Holländer.'* The idea of this opera was even at that time ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions."

Wagner had been much taken with the legend of the Dutch captain who had sworn with vows holy and unholy that he would round the Cape of Good Hope though it took eternity to do it, whereby he was condemned by the Devil to that eternal quest in a phantom vessel with blood red sails, often seen by sailors when the seas were high. If Wagner needed further experience to give the taste of actuality to his imaginative current, he found it when their boat struck a worse



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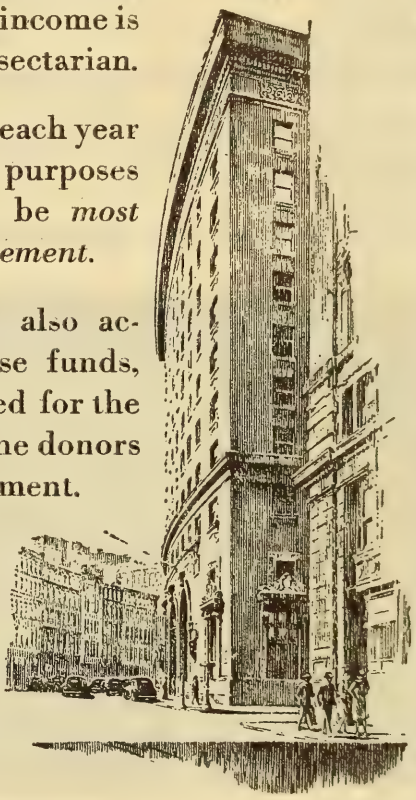
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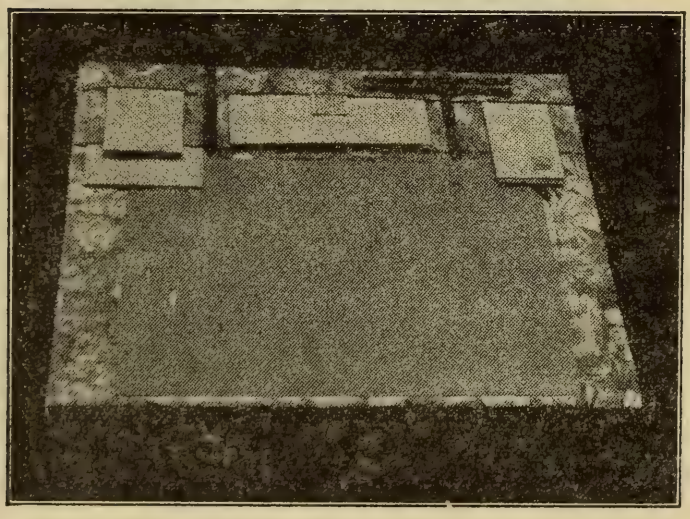
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storm and was nearly wrecked before the couple took port in England after a voyage of three and one-half weeks. In Paris, unable to find acceptance for his opera "Rienzi," completed there, Wagner turned in earnest to his legend of the unfortunate Dutchman, wrote the libretto in May, 1841, and in July and August, within the space of seven weeks, composed the music. He had difficulty finding a producer for *"Der fliegende Holländer,"* but when "Rienzi," accepted by Dresden, was performed there with great success on October 20, 1842, the mounting of *"Der fliegende Holländer"* followed at the beginning of the new year, partly on the strength of the triumph of "Rienzi." *"Der fliegende Holländer,"* musically true to the gloom of its subject, and being, unlike "Rienzi," a bold departure from the traditional ingredients of a successful opera in the year 1843, was a failure. Wagner had written his first dominantly "psychological" drama; interest throughout, to which visual action was subordinated, lay in the tragic anguish of the condemned captain, his search for the woman whose complete and selfless devotion alone could deliver him from his curse. Senta was this embodiment of redeeming womanhood.

The Overture opens with the music of the storm which also is to dominate the beginning of the first act. The initial motive is that of



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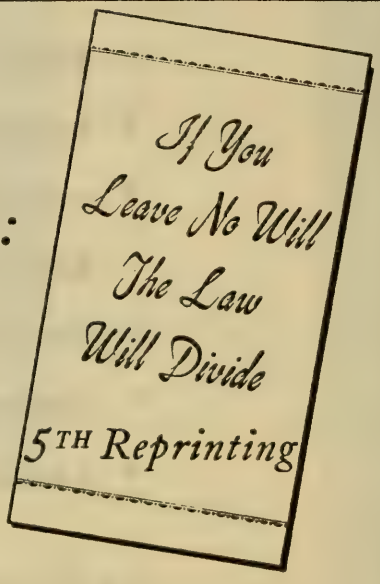
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the Dutchman and the curse which has been laid upon him. The slow, lyric middle section is based upon the theme of Senta's ballad from the second act. There is a return to the stormy music in which the themes both of the Dutchman and Senta are developed. The sailors' chorus from the third act is briefly heard before the coda.

"One feels tempted," wrote Liszt of the Overture, "to exclaim, as in looking at Preller's marine paintings, 'It is wet!' One scents the salt breeze in the air. . . . One cannot escape the impressiveness of this ocean music. In rich, picturesque details it must be placed on a level with the best canvases of the greatest marine painters. No one has ever created a more masterly orchestral picture. Without hesitation it must be placed high above all analogous attempts that are to be found in other musico-dramatic works."

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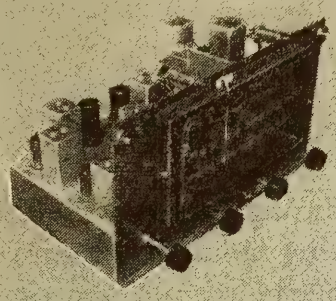
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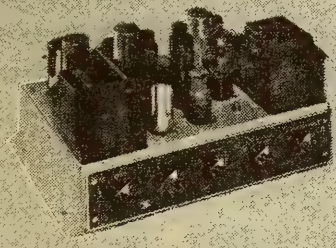
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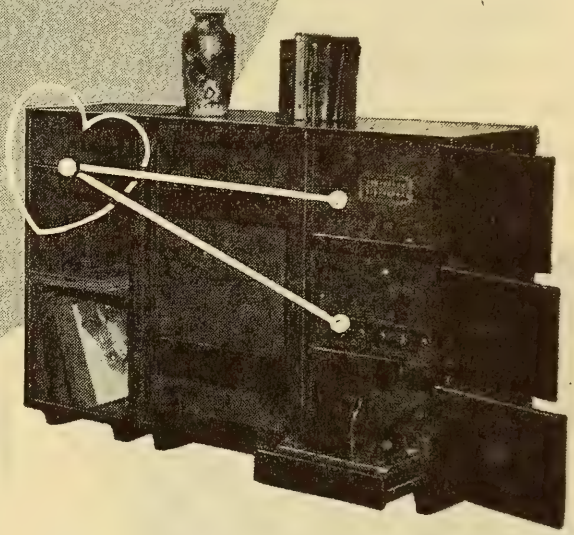


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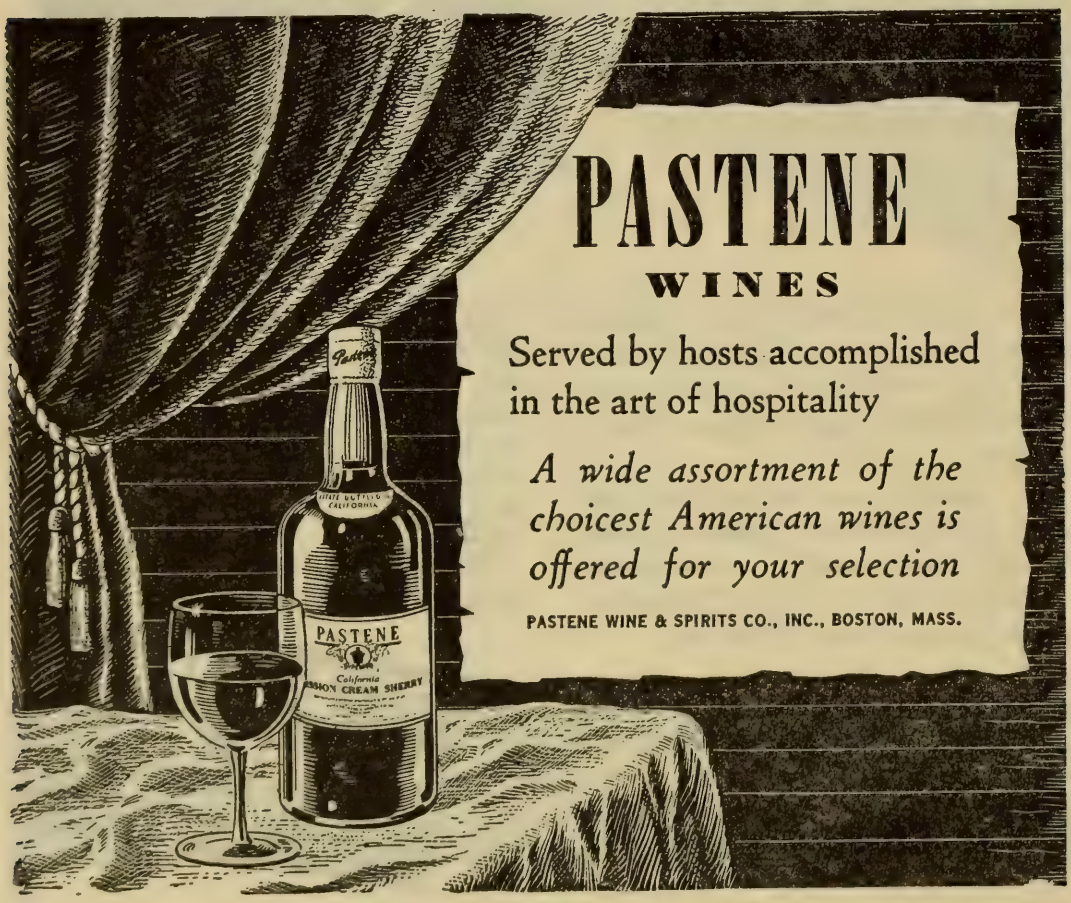
By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The most recent performance by the Boston Symphony Orchestra in this series was on January 28, 1949, Ernest Ansermet conducting.

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the *allegro vivace*. The subject matter of this movement is as abundant as that of the first movement of the *Eroica*, the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It



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generates excitement in the violins and breaks with energic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The *Adagio* devolves upon a theme first heard from the strings and then from the full choirs in a soft *cantabile*. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This until then merely reinforcing instrument is now used with special coloring. The movement takes its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this *Adagio* in a special sense:

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The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo,* takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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EARLY NOTES ON "THE FLYING DUTCHMAN"

A description of the first rehearsals of "The Flying Dutchman," under Wagner, is one of the revelations in "Letters of Richard Wagner — The Burrell Collection," just published by Macmillan. Marie Schmolle, the daughter of Ferdinand Heine, Wagner's friend and colleague as costume designer in the Dresden Court Theater, wrote for Mrs. Burrell her memories of these years of her young girlhood.

I HEARD many doubts expressed concerning the difficulties presented by the two ships in the first and last acts. Mechanical contrivances at that time were still far short of their present standard. The sea-waves were produced in a quite primitive way and the ships made a pretty crude appearance and disappearance, but people then expected less of scenic equipment than they do now.* Even so, the Dresden Court Theater was considerably ahead of other German stages. Good "Father

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Fischer" took great delight with the coaching of the choruses, but the soloists still made dubious faces over many passages. Wilhelmine Schroeder-Devrient sang the part of Senta and was especially anxious about the Ballad. On Minna's intercession I was admitted to the full rehearsal. When Schroeder-Devrient was about to begin her Ballad in the second act, she stopped at the very first *"Johoho,"* shook her head, stamped her foot and said to Wagner: "I cannot, cannot handle that stuff." Wagner became discouraged and made the orchestra begin again and now it went better, but this gifted woman as usual caught the true spirit of it only on the evening of the first performance. A very amusing incident happened in the same rehearsal during the spinning chorus. Although it had already been sung in the previous orchestra rehearsal, it was not until this general rehearsal that the girls really caught the idea. The musical laughter closing their merry song sounded so natural that Frau Sch.D., resting in her easy chair as Senta and gazing at the Dutchman's picture, turned her head with startling suddenness and cried out to them: "Well, you geese, what is there to laugh about?" Of course *real* and



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general laughter met this exclamation of Wilhelmine, deep in her own problems. On the opening night different places in the first act brought vivid applause, especially the charming sailors' chorus. Compared to later performances of the opera the first casting of the main rôle was not a quite satisfactory one. Wachter was an able singer with a beautiful voice, but he lacked the poetry needed for the uncanny figure of the Dutchman. Only later, when Anton Mitterwurzer took over the part, did the great air in the first act have its perfect presentation, as well as the duet with Daland, sung by the clever but somewhat dry Risse. The public became generally enthusiastic during the second act, which is so abundant in dramatic and musical beauty. The spinning chorus got endless applause as well as the air of the hunter and the scene between Senta, the Dutchman and Daland. At the end of the act Wagner was enthusiastically called forth. As usual he struggled violently against appearing on the stage until as usual Fischer and my good father actually pushed him out from the wings. Richard was so bewildered that he didn't know where to put his feet and while trying to bow his way out, he backed into the spinning wheels of the women's chorus, and with difficulty forced his way back into the shelter of the wings, to the great delight

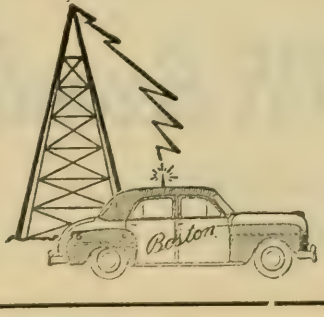
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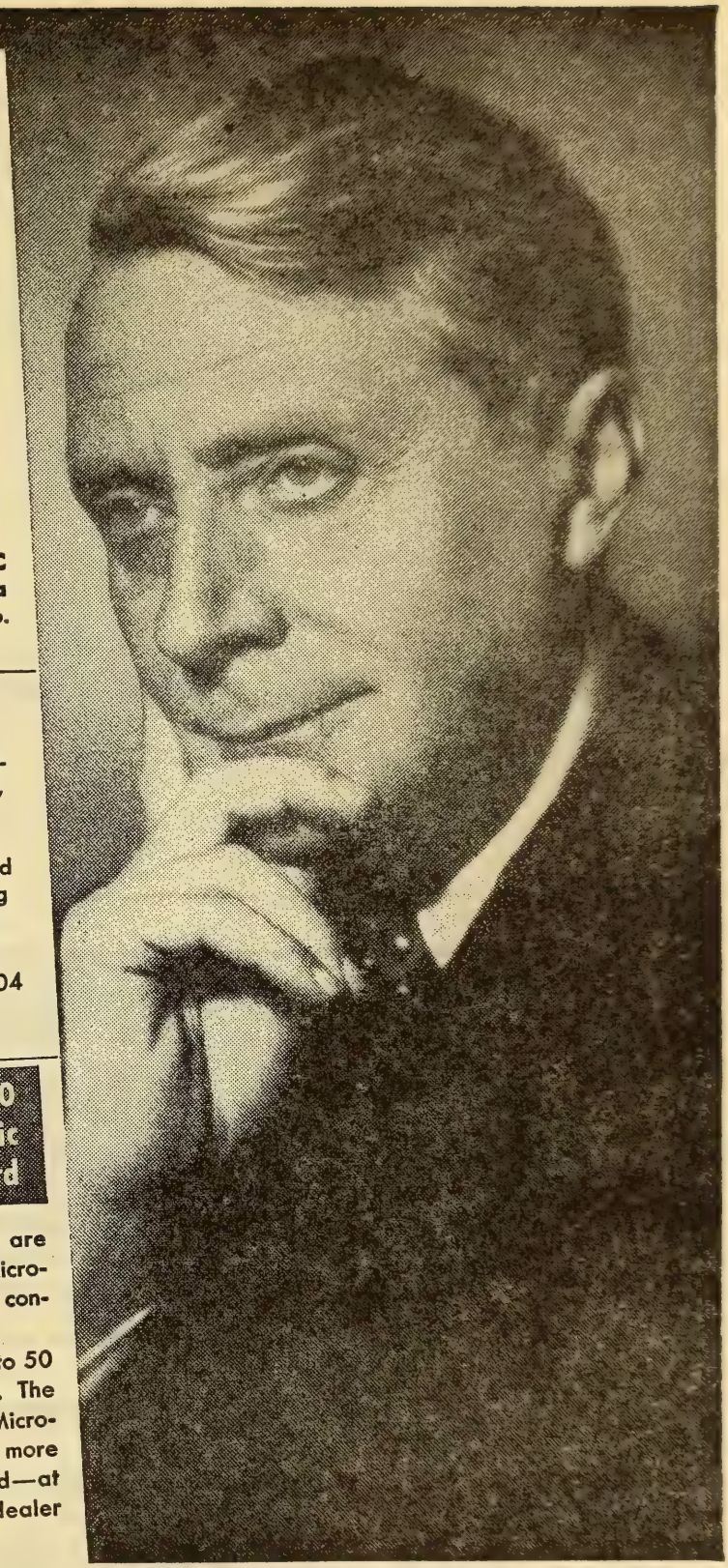
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of those who knew the easily flustered Wagner. In the third act also a roar of applause broke loose several times, especially at the always exciting sailors' chorus and the women's choruses, singing merrily about the ghostly ships. Richard's despair was the transfiguration of Senta and the Dutchman, which at that time may have been presented with a good deal of literalness. Compared to the heaven-storming *Rienzi,* the success of the *Dutchman* showed a certain contrast, but Wagner's friends and worshippers may well have first divined in this the unusual trend which his great genius was to take in its further development.

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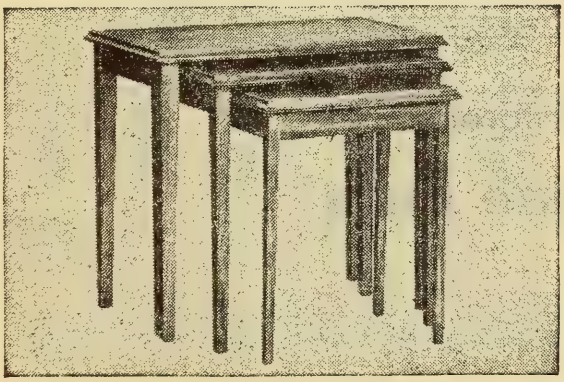
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By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

Stravinsky composed *"Le Sacre du Printemps"* in the years 1912 and 1913. The first performance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914. The first performance in this country was by the Philadelphia Orchestra in Philadelphia, March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 25, 1924. Pierre Monteux, who conducted, repeated the performance April 11–12. Serge Koussevitzky conducted it at these concerts December 26, 1924, December 31, 1926, February 24, 1933, October 20, 1933, January 3, 1936, March 24, 1939. Leonard Bernstein conducted it January 31, 1947.

The score calls for two flutes and two piccolos, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.



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THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *"Le Sacre"* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, *tran-*

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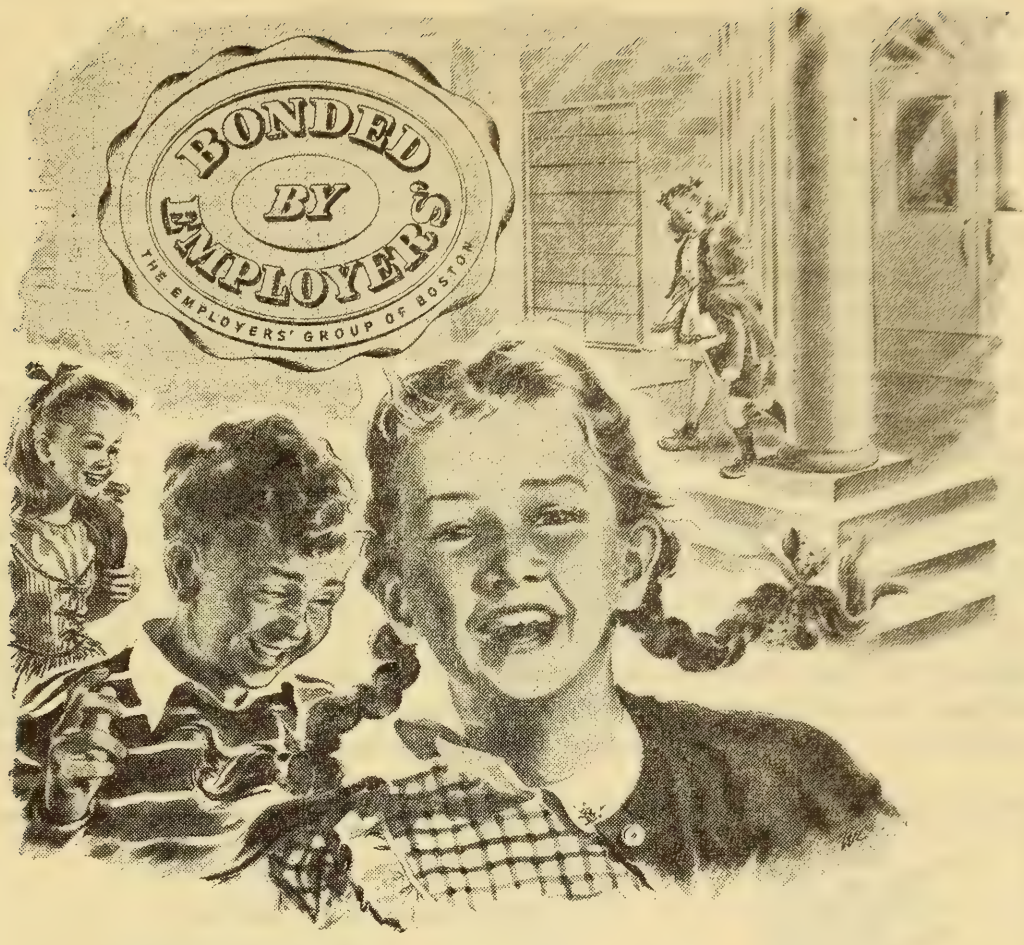
The Employers' Musical Corner

THE French composer Ravel is among those musicians who have found inspiration for their creative efforts in American Jazz. During January of 1928 while appearing in Boston as guest conductor of The Boston Symphony, Ravel was taken to the Egyptian Room of the Hotel Brunswick by Boaz Piller, the orchestra's contrabassoonist. Here Ravel heard Leo Reisman's popular dance orchestra, and became enthusiastic over the music. Upon his return to France, no doubt Ravel drew upon this experience to introduce jazz touches in his First Piano Concerto in G, which had its premier performance under him in Paris on January 14, 1932.

MUSIC QUIZ

What do these orchestral terms mean:

1. *Prooting?* . . .Ans. Warming up on a French horn.
2. *Oogling?* . . .Ans. Warming up on a clarinet.
3. *Kitchen?* . . . Ans. Timpani and percussion instruments.



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quillo, with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tranquillo* measures. The games of the rival communities is a *molto allegro,* again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo,* a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo,* from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante,* with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords



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of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

~

Descriptions of the first performance have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: "In conformity with some interesting law of musical perception by heterogeneous groups," writes Nicolas Slonimsky, "the individual reaction became general, and assumed the power of a heterogeneous opposition." Let us confine ourselves to the account of two of the first hand witnesses most deeply concerned — the conductor and the composer himself.

Pierre Monteux wrote (Dance Index, 1947): "My first meeting with Stravinsky took place in 1911 when I was guest conductor of

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the Diaghileff Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'Oiseau de Feu.* We met when I conducted the world première of his second ballet, *Petrouchka. Petrouchka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

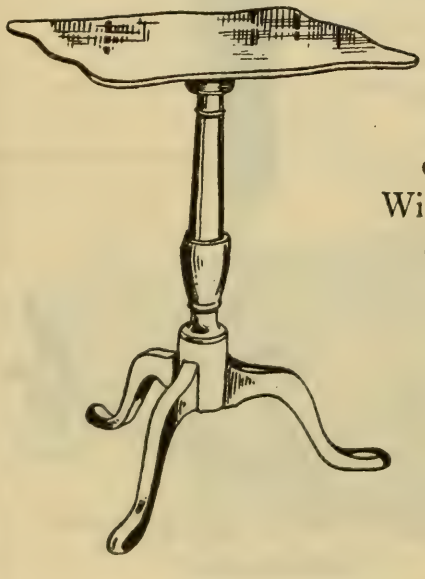
"One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghileff summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le Sacre du Printemps.*

"With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had

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prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

"*Le Sacre du Printemps* was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

"A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre,* and anxious himself to prove a few points, he readily agreed. The presentation was an instant success.

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Stravinsky tells how he worked long and intermittently on the *"Sacre du Printemps"* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *"Petrouchka,"* the composition of *"Le Roi des Étoiles,"* the "Japanese Lyrics," his revision of Moussorgsky's *"Khovanstchina,"* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *"Le Sacre,"* was so deeply involved in his designs for Debussy's *"L'Après-Midi d'un Faune"* in the season of 1912, that plans for the mounting of *"Le Sacre"* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky thus describes his strenuous collaboration with Nijinsky in the choreographical planning.

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"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées.* The first performance began with a repetition of *'L'Oiseau de Feu.'* The *'Sacre du Printemps'* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations,

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at first scattered, soon became general, and provoking counter demonstrations, quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.



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"At this moment, after twenty years, it is naturally hard for me to recall the choreography of the *'Sacre'* in its details without being influenced by the ready admiration which it aroused among the *avant-garde,* always ready to seize upon any departure from a precedent as a new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

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"In reading what I have written about the *'Sacre,'* the reader will be perhaps astonished that I speak so little of the music of my work.

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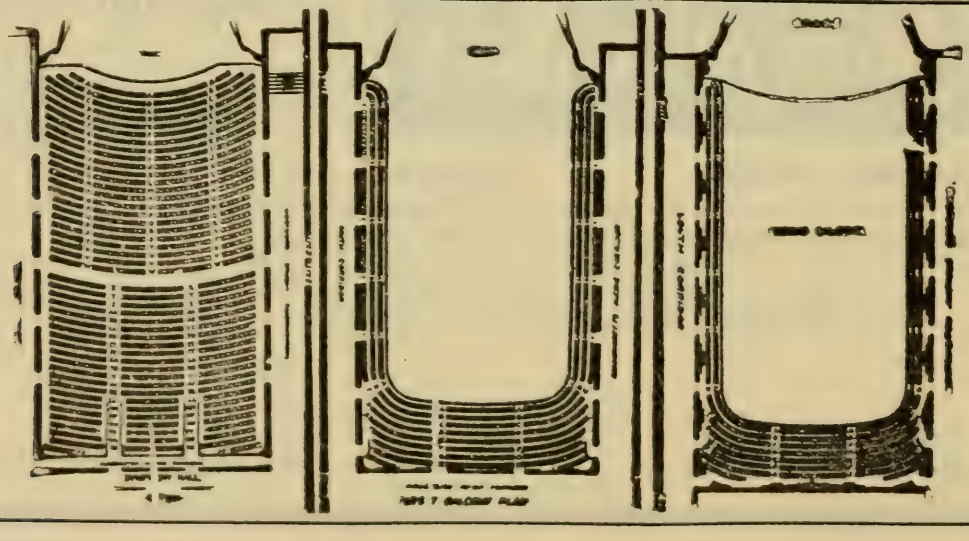
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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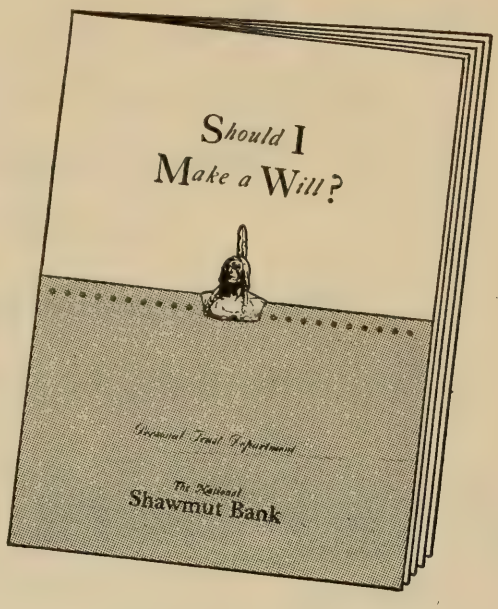
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Exhibition

Prospects for Tanglewood

EXHIBITION

Now on view in the Gallery is a memorial exhibition commemorating the centennial of the death of John James Audubon, the pioneer bird artist and naturalist. This exhibition has been arranged with the cooperation of the Massachusetts Audubon Society, its members and Harvard University.

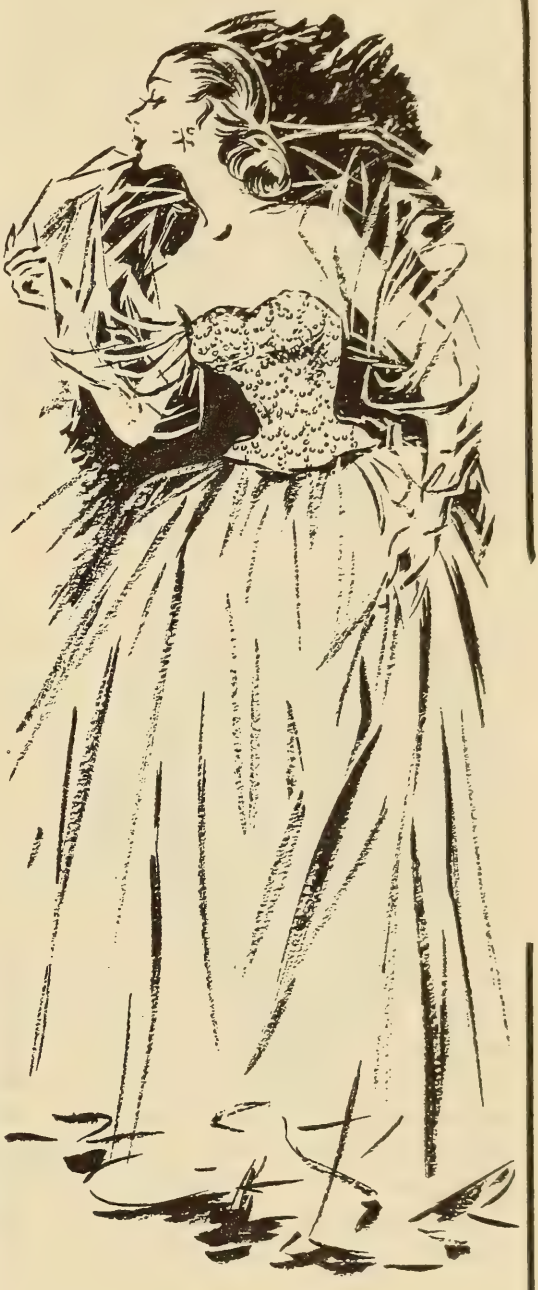
The illustrations of bird and animal life by Audubon have been published in many different editions, and by several different processes since the original elephant folio of *The Birds of America* in 1826-1838. The first Audubon prints were produced from copper engravings, with water color laid over the monochrome print by hand. In magnificence of conception and in the high quality of execution, the first edition will probably never be equalled.

Audubon, unable to secure the necessary support in America for the publishing venture, went to England and Scotland in the spring of 1826 to find a printer. The 435 plates of the elephant folio were copper-engraved on Whatman drawing paper measuring twenty-nine and a half by thirty-nine and a half inches, and water-colored by hand from Audubon's original drawings.

The exact number of complete sets of the elephant folio that were printed is not established, since subscribers were added or dropped from time to time. However, the list of subscribers published by Audubon in 1839 contained the names of seventy-nine subscribers in Europe and the names of eighty-two subscribers in America. Probably about 190 complete sets were issued in all.

Audubon's own copy of *The Birds of America* sold for twelve hundred dol-

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lars in 1862; today a single plate in perfect condition, the Turkey Cock, has been listed at this same figure. The original watercolor drawings of the birds made by Audubon were sold by his wife in 1863 to the New York Historical Society. The copper plates used in making the engravings were brought to America, but, unfortunately, most of them were sold for old metal.

Plates on view are from the collections of The Massachusetts Audubon Society, Arcadia Wildlife Sanctuary, Moose Hill Sanctuary, Ludlow Griscom, A. G. Higby, Haven Parker, Henry Parker, Mrs. F. Gordon Patterson, and Dr. Winsor Tyler.

Other items are lent by Mr. Rosario Mazzeo and Mrs. A. Winsor Weld.

• •

PROSPECTS FOR TANGLEWOOD

The Trustees of the Boston Symphony Orchestra have announced the plans for the Berkshire Festival of 1951. Charles Munch will return from engagements in Italy and France to be there for the first time and share with Serge Koussevitzky the concerts in the Music Shed. Dr. Koussevitzky, continuing as Director of the Berkshire Music Center, the Orchestra's summer school at Tanglewood, will open the Festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons July 7–8, 14–15, 21–22; devoting the programs to the music of Bach and Mozart, and this year, Haydn as well.

During the three weeks that follow there will be nine concerts in the Shed by the full Orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. Charles Munch will conduct the concerts of the first week. He will divide the concerts of the second week with Serge Koussevitzky. In the last week, Eleazar de Carvalho will conduct a concert. Dr. Koussevitzky will conduct two concerts, closing the Festival on Sunday afternoon, August 12.

Renewals and orders are now being received for series tickets for each week of the Shed concerts. Series ticket holders for these concerts have the first choice of places for the earlier Bach-Mozart-Haydn series. The programs and soloists will be announced shortly.

The ninth season of the Berkshire Music Center at Tanglewood will have a six weeks session from July 2 to August 12. The departments of the school, with a faculty of forty, include conducting, orchestra, chamber music, chorus, opera, composition and a new provision for music educators.



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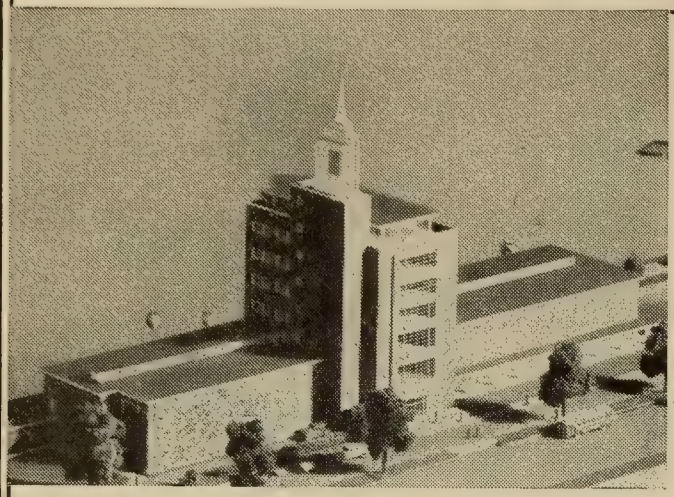
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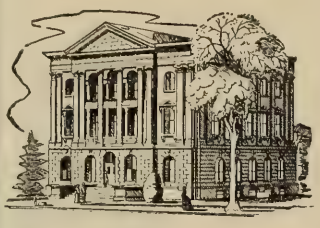
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This striking addition to Boston reminds us that there is a constant change, too, in our economic life. More and more businesses are turning to pension plans to provide security at retirement for their employees. The funding of a sound pension plan calls for a skilled appraisal of a corporation's particular needs by an experienced specialist. Old Colony Trust Company, because of its wide experience with companies, large and small, is "Pension Trust Headquarters" in New England. For further information, send for our booklet, "Pension Trusts."

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SATURDAY EVENING, FEBRUARY 3, *at* 8:30 *o'clock*

RAMEAU.....Suite from the Opera, "Dardanus"

I. Entrée
II. Rondeau du sommeil
III. Rigaudon
IV. Rondeau gai

RIVIER.....Violin Concerto

Allegro non troppo — Lento molto — Allegro violento

(*First performance at these concerts*)

BLOCH.....Baal Shem, Three Pictures of Chassidic Life, for Violin Solo and Orchestra

I. Vidui (Contrition)
II. Nigun (Improvisation)
III. Simchas Torah (Rejoicing)

(*First performance at these concerts*)

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DVORÁK.....Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

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SUITE FROM "DARDANUS"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"Dardanus, Tragédie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was performed by this orchestra November 21, 1947, Charles Munch conducting.

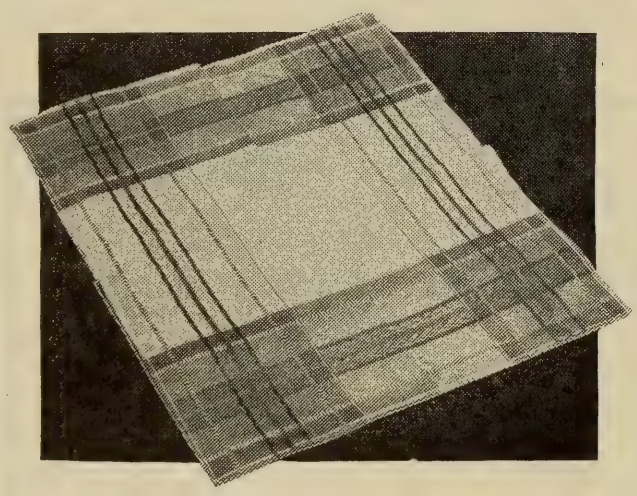
ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavecin and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was *"Hippolyte et Aricie,"* a setting of Racine's *"Phèdre."* It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance



with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, *"Samson,"* was banned on the eve of performance. After *"Hippolyte et Aricie,"* which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. *"Dardanus,"* which was preceded in the same year by his Ballet *"Les Fêtes d'Hébé,"* had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called *"Arlequin Dardanus"* in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra,* appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is



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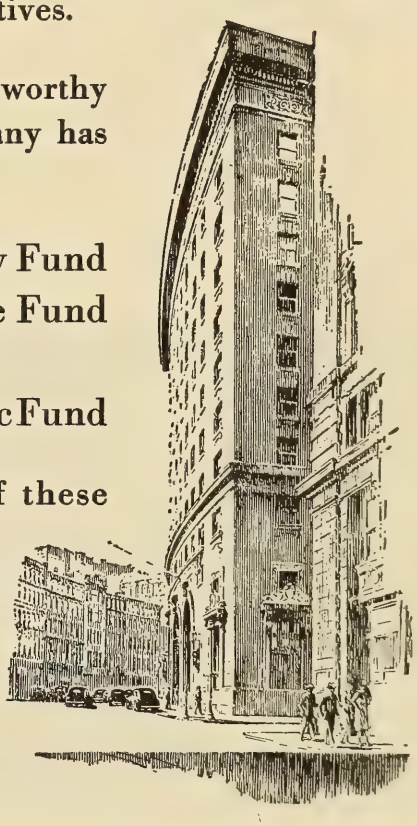
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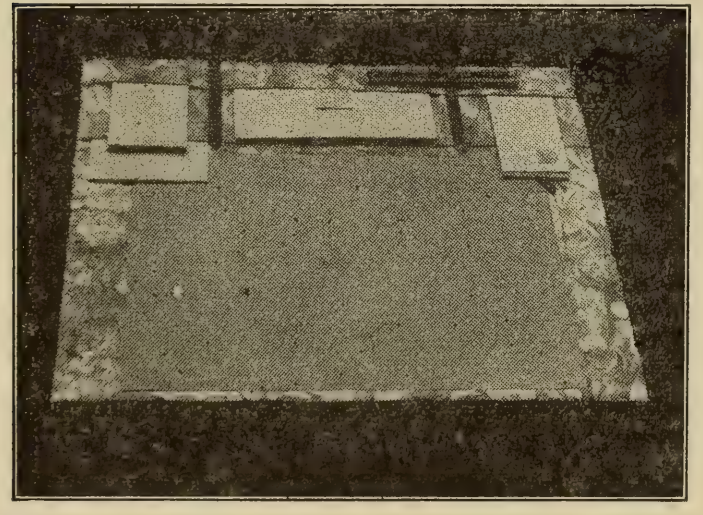
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said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.



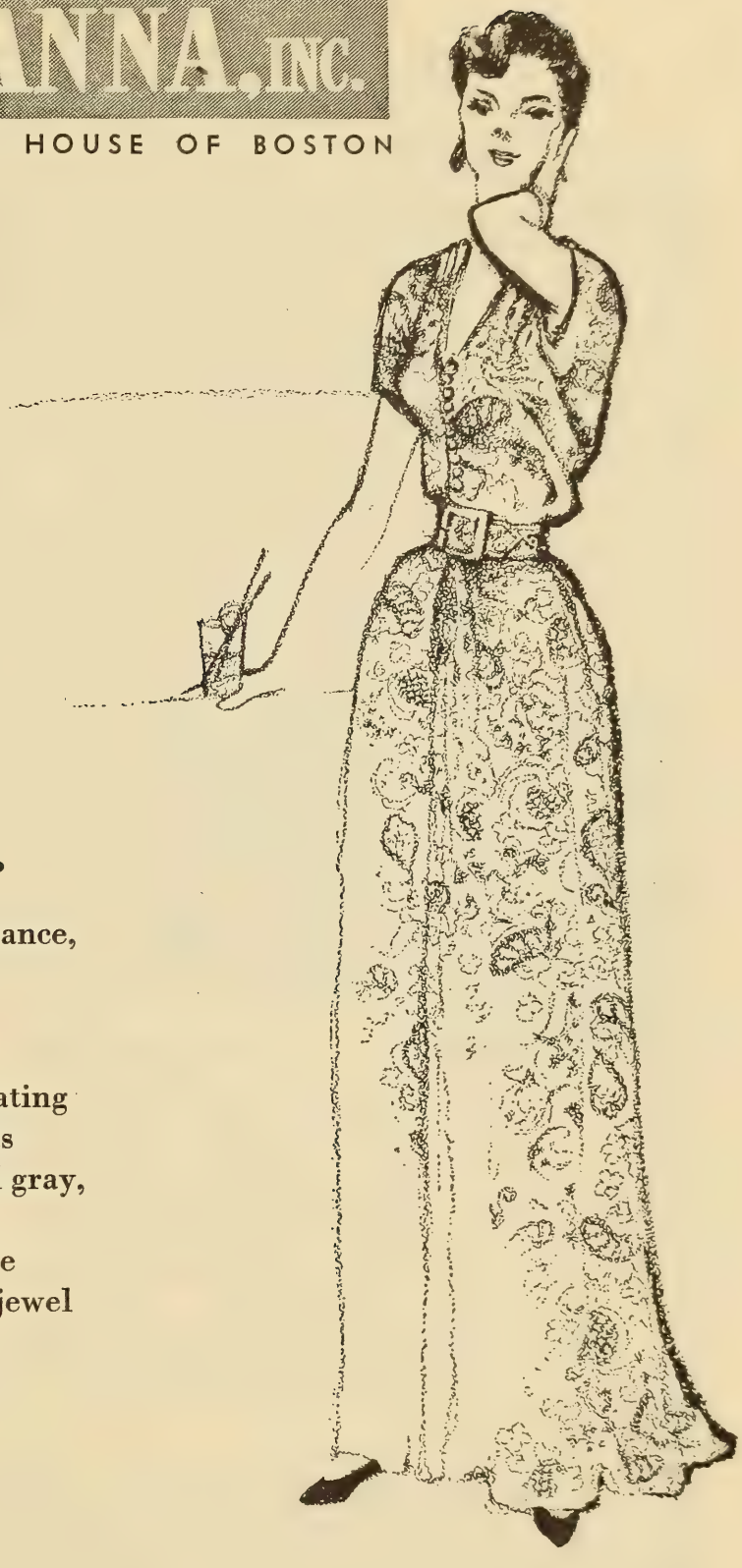
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Born at Villemomble, Seine, July 21, 1896

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THE three movements of the concerto are played without pause. The first movement, in triple time, leads by means of an unaccompanied passage for the soloist into the lento molto, 4/4, a brief slow movement which twice reaches a climax of intensity before the soloist again introduces the finale, allegro violento, incisive, rhythmic and containing a considerable cadenza.

Jean Rivier was delayed in his musical development by the First World War in which he served throughout. He suffered from the gas warfare of 1918 and was unable to enter the Conservatoire until 1922. There he became a pupil of Caussade. He was founder, together with Henry Barraud, of the society of composers called the *Triton.* The *Triton,* without an avowed æsthetic credo, has been described by Cecil Smith in the programs of the New York Philharmonic-Symphony Society. "Under the auspices of this group a variety of concerts was

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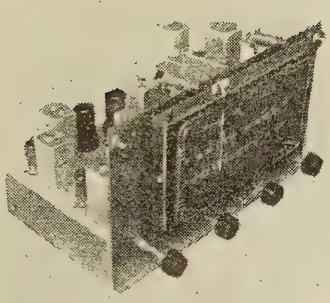
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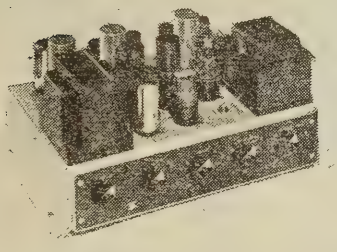
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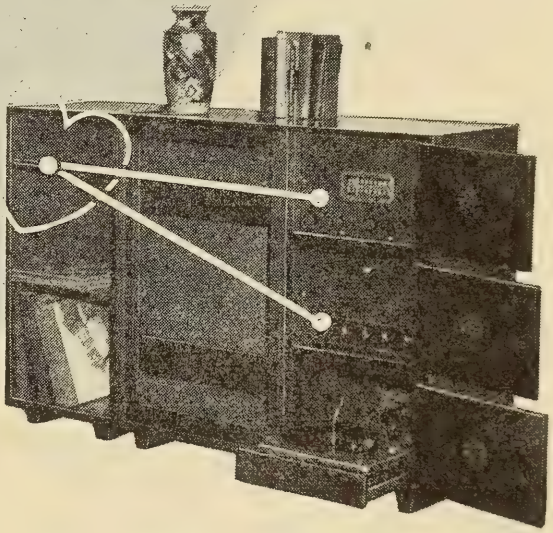


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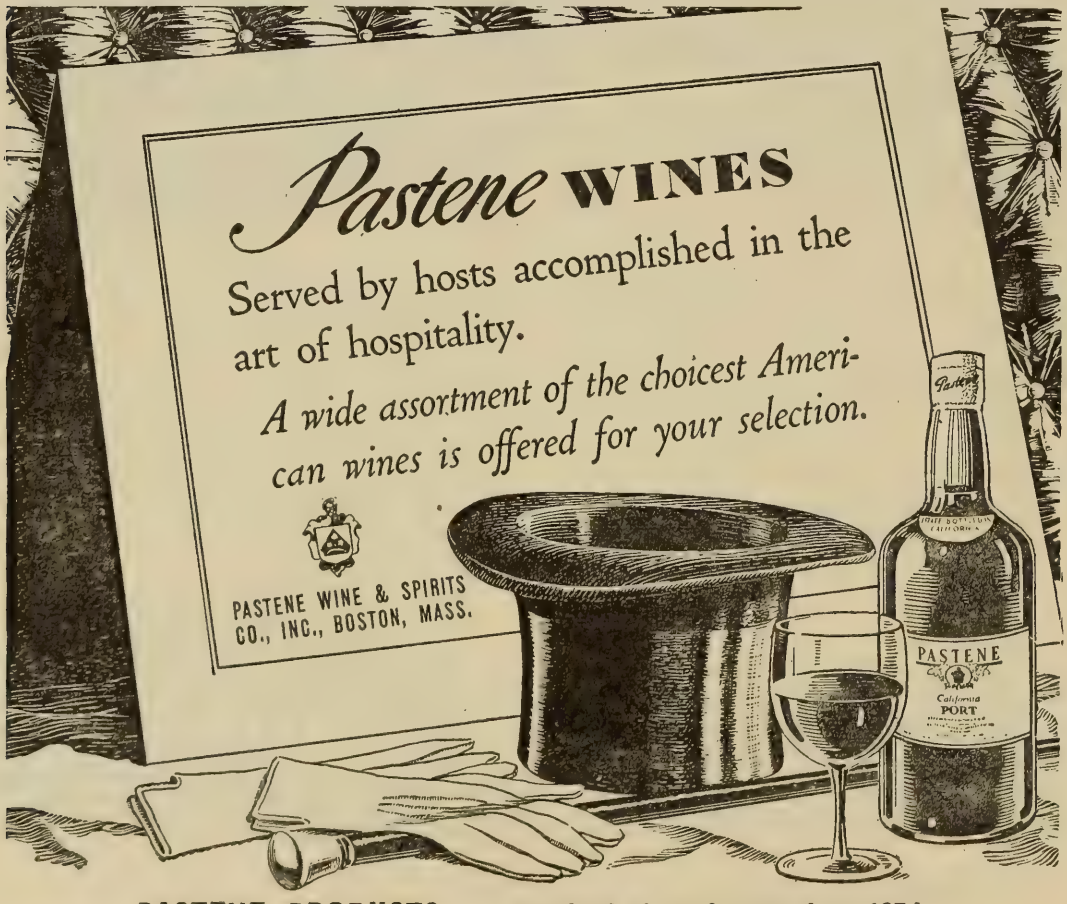
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given which brought increased prominence, not only to Rivier and Barraud, but to the international coterie of Austrian, Rumanian, Hungarian and Czech composers associated with them. Its members were chiefly devoted to a course of moderation, preferred to avoid equally the ardent mysticism latterly espoused by Olivier Messiaen and his group known as *La Jeune France,* the confirmed Stravinskyism of the Nadia Boulanger-Jean Françaix circle and the twelve-tone leanings of the atonalist followers of René Leibowitz." The music of Rivier has been described by Henri Sauget in the program of a festival of contemporary French music presented by the Juilliard School of Music, November 30 to December 3, 1948. "Jean Rivier's temperament dictates all manner of emotional gradations, from the climactic to the intimate and tender, and he is not notable for any special selectivity in his style, whether idiomatically or formally. His formal métier is most unspecific; he will compose in any form from operetta to oratorio with equal assurance, following his own caprice and humor of the moment without inhibition."

Rivier's *Ouverture pour un Don Quichotte* was performed at these concerts on January 24, 1936, when Dmitri Mitropoulos was guest conductor. Other of the composer's works have been played by various orchestras of the United States. They include four symphonies, *Ouverture pour une Opérette imaginaire,* three *Pastorales* for small orchestra,



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RUTH POSSELT

RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestra in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Pittsburgh, and Indianapolis. Miss Posselt has performed with the Boston Symphony Orchestra Violin Concertos by Tchaikovsky, Dvořák, Lalo, Bach and Mozart (Bach-Mozart Festival), and has introduced to these concerts the concertos of Hill, Bosmans *("Concertstuk"),* Piston, Barber, and Dukelsky. She gave the first American performance of Hindemith's Concerto, with this Orchestra, April 19, 1940, repeating it February 7, 1947.

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BAAL SHEM, THREE PICTURES OF CHASSIDIC LIFE, FOR VIOLIN SOLO AND ORCHESTRA

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

Bloch composed *Baal Shem* as music for violin solo with piano accompaniment in 1923, a form in which it has been widely played. In 1939 he rewrote the score with an orchestral accompaniment of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, timpani, cymbals, triangle, harp, celesta, glockenspiel and strings.



THE solo voice throughout is insistent, penetrating and hence commanding. In the opening movement, the lone voice is at first calm, but grows in intensity to a background of orchestral chords. In the second movement (the improvisatory Nigun) the solo part is more imperious, more rhapsodic, speaking often in free, cadenza-like passages in alternation with the *tutti*. The third movement, Allegro giocoso, is in folk dance rhythm, beginning with a 2-4 which is in reality a 6-8 beat and changing to a 3-4 before the return of the duple beat.

Baal-Shem-Tov (1700–1760) was a popular religious leader (the name signifies a "good master of the Holy name") who wrought miracles of healing. Although he was versed in Talmudic law, he was a simple tradesman turned hermit, a man of the people, who appealed to them directly, a spokesman of reaction to the forbidding authority and unapproachability of the official church. The movement grew into what has been called a "modern" Chassidim, although it was entirely different from the Chassidic priesthood of ancient, pre-Christian times which established a rigid Hebraic orthodoxy against Hellenic incursions. The Chassidism of Baal-Shem-Tov, according to

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the Columbia Encyclopedia, "developed out of opposition to the inflexible rationalism of the Talmud, and is characterized by a religious frenzy, a belief in miracles and in the immediate approach of the Messiah, emotional exaltation in prayer, and communion with God through ecstasy. These doctrines exercised a great appeal for the uneducated masses and spread with great rapidity – the Polish nobility, and the poor Jews and Gentiles alike came to Baal-Shem-Tov for miracles. He believed in worshipping God joyously, and led others to believe that man is nearest to God when he rejoices, not when he sorrows, wherefore it is well to eat, drink, and make merry, that one may come close to God. Baal-Shem-Tov also taught that the doors of repentance are always open, so that one's occasional sins should not make him despair; and that learning is not necessary to gain favor with God – that the prayers of the unlettered, if they are unhappy, are as acceptable as those of the learned. This new idea gave great comfort to the ignorant workers who had no opportunity or time to study Hebrew, and who had felt that God was far from them and inaccessible. Baal-Shem-Tov's disciples showered him with presents, and the leader distributed everything to the poor."

Ernest Bloch once wrote of the Jewish strain in his music, con-

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tributing to an article in *Musica Hebraica* by Mary Tibaldi-Chiesa, published in Jerusalem in 1938:

"In my work termed 'Jewish' — my Psalms, *Schelomo, Israel, Three Jewish Poems, Baal Shem,* pieces for the cello, The Sacred Service, *The Voice in the Wilderness* — I have not approached the problem from without — by employing melodies more or less authentic (frequently borrowed from or under the influence of other nations) or 'Oriental' formulae, rhythms or intervals, more or less sacred!

"No! I have but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents . . . a voice which surged up in me on reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, the Prophets. . . .

"This entire Jewish heritage moved me deeply, it was reborn in my music. To what extent is it Jewish, to what extent is it just Ernest Bloch, of that I know nothing. The future alone will decide."

The Jewish element in Bloch's music has been discussed by Ernest Newman (in the Sunday Times, December 28, 1941):

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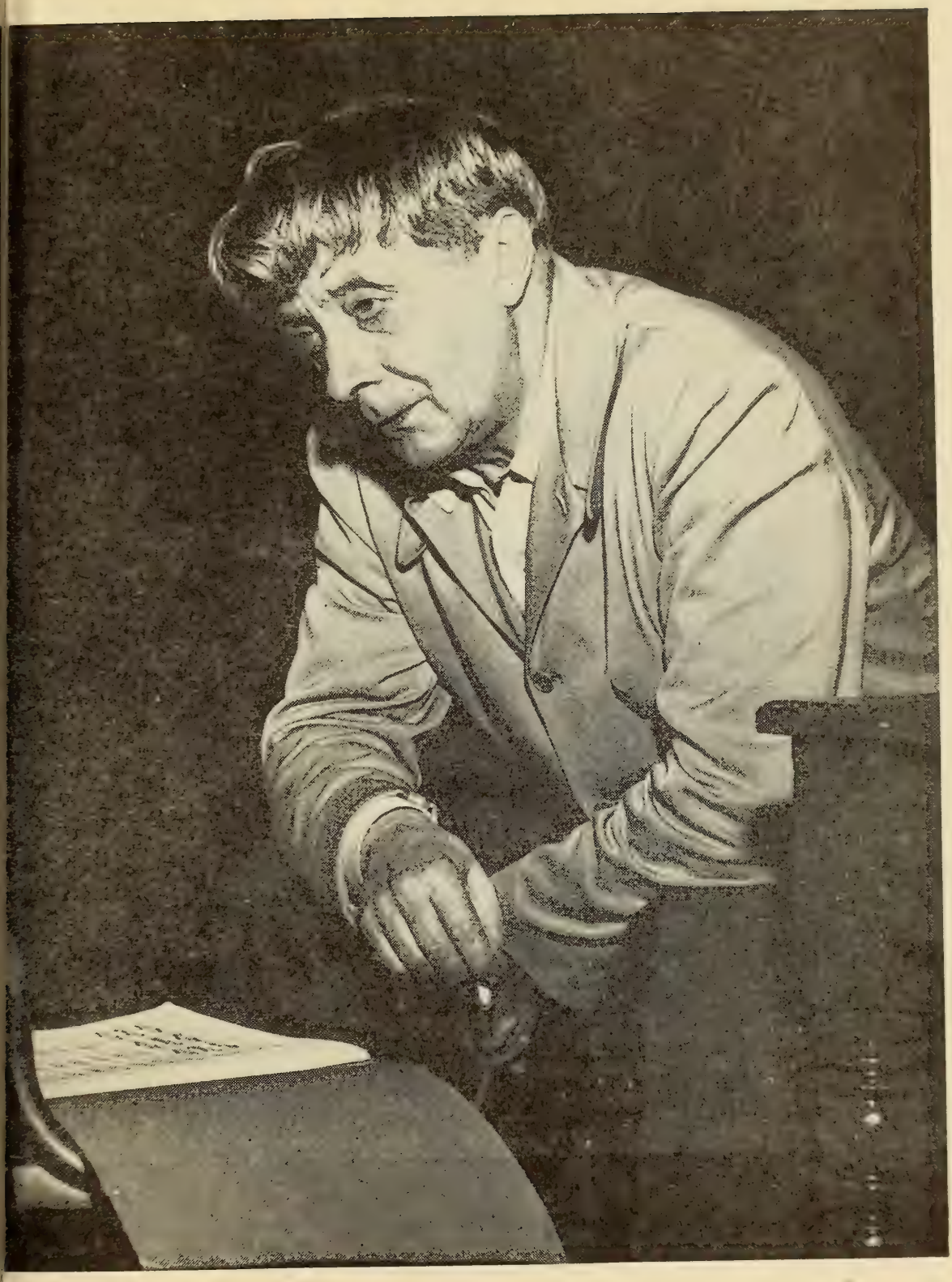
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Some Jewish writers deny that Bloch is in the proper sense of the term a "Jewish composer," because his art is not rooted in the traditional music of his race. "He does not turn to real Oriental or Jewish music for themes," says Alfred Einstein, "but tries to construct the character and the spirit of his race out of himself"; while Idelsohn insists that Bloch is "the refutation of the . . . unthinkingly accepted present-day opinion that the musician, unconscious and ignorant though he be of his people's music and folklore [as, we are given to understand, Bloch is], yet instinctively manifests these racial expressions. . . . Not through composers without Jewish background, and without being imbued with their people's folk-song, has Jewish music left any unique impression upon general art-music." This is a domestic matter which it must be left to Jews to decide in their own way, though to me the thesis seems to deny, by implication, that Debussy's music can "leave any impression upon general art-music" because it is not "imbued" with French folk-song.

But whether Gentiles are right or wrong in imagining that Bloch's music speaks the pure authentic language of Jewry does not matter in the least. What really matters to us is that Bloch re-endows music

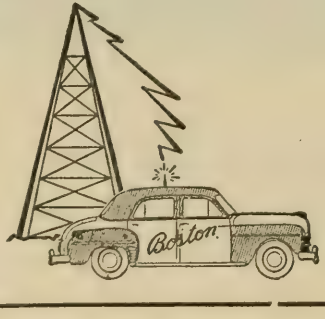
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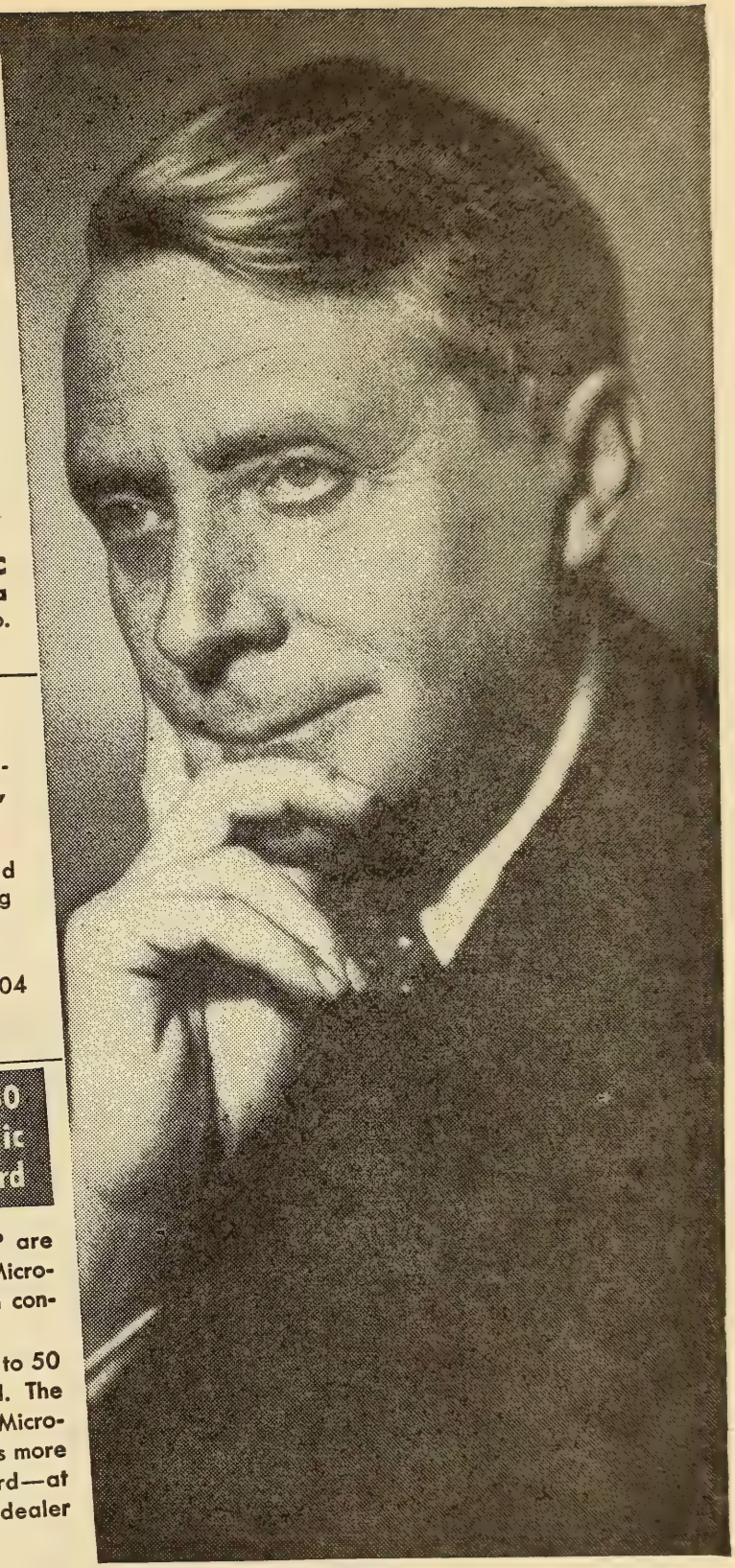
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with certain resources which it had gradually lost. One of these is the melodic freedom which began to disappear from European music when, during the early Middle Ages, the Northern mentality, with its bent towards the more obvious modes of musical symmetry, began to oust the Oriental bent towards arabesque. The long struggle ended with the complete victory of rhythmical or "measured" over "non-measured" song — of the simplest verse-music, as it were, over prose-music — and the universal acceptance of the two-or four-bar phrase as the only norm for melody. In "Schelomo" in particular Bloch re-captures the rhythmic freedom of other lands and other times: the melodies run their course untrammelled by considerations of regularly recurring stresses, and launch out into all kinds of luxuriant foliations of a type the secret of which music once possessed but has long lost.

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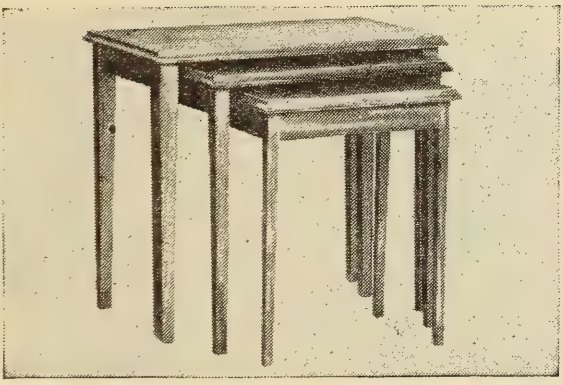
By Cyrus W. Durgin

(Reprinted from the Bulletin of the Harvard Musical Association, January, 1951)

James Gibbons Huneker called it "the critical chain gang." Others have called it the profession of music reviewing, by other longer, shorter, and more or less complimentary terms. Musicians from their specialized point of view might borrow from the world of drama criticism, and refer to it as the late Percy Hammond spoke of his craft: "venom from contented rattlesnakes."

But praise or criticism, venom or balm, musical criticism is here to stay, for the single, very good reason that people like to read it. Musical criticism is written not primarily to make an artist feel good the next morning, nor to give a manager another prod in his ulcers, but solely for the benefit of the reader who buys the morning paper or the monthly magazine.

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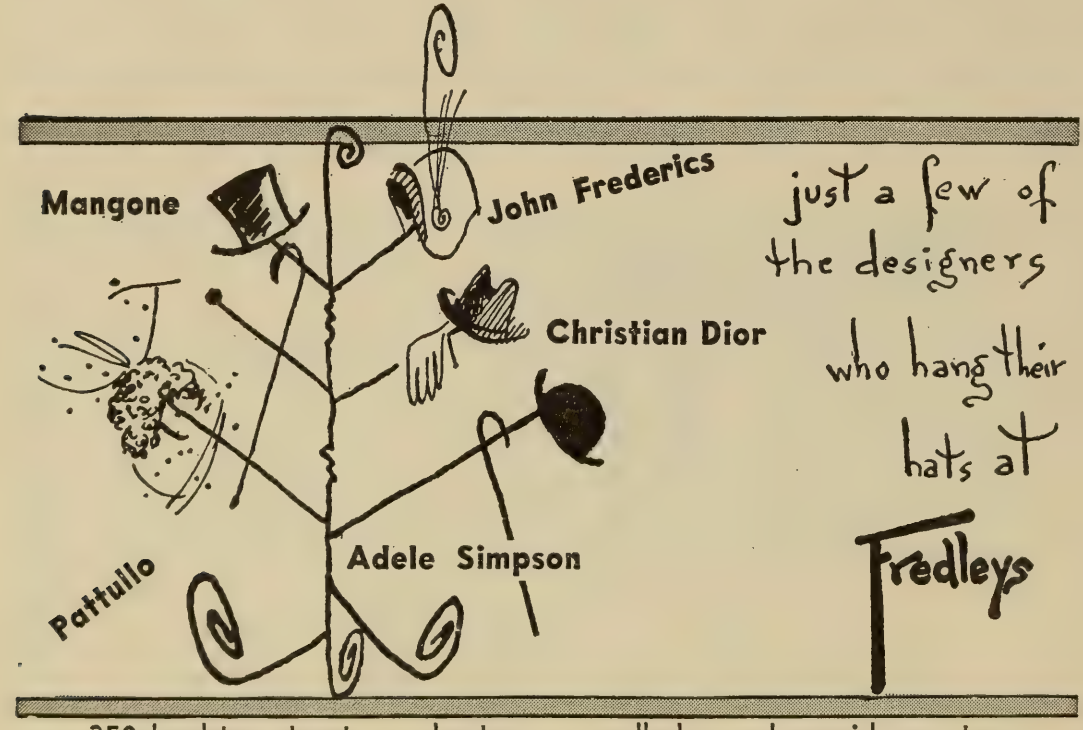
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course, after one has traipsed around the concert hall circuit for months on end, the time inevitably comes when rest is demanded. After all, you can absorb only so much before the tissues, especially those intimately concerned with the central nervous system, rebel. But, given a month of tone-free diet, the critic usually is fit again and ready for another extended bout with the myriad fiddlers, pianists, singers and what not.

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From time to time this Recording Angel is asked both why and how are music critics. The why already has been answered. The how is another matter, and when that question is encountered the first answer tends to be facetious and to quote an immortal paragraph written by the late Lawrence Gilman in the New York *Tribune* in 1932. It is worth quoting again.



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1. .....Ans. Beethoven
2. .....Ans. Smetana



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A certain young woman had asked Mr. Gilman what were the qualifications for becoming a music critic. How does one go about it? To which Mr. Gilman, with all his urbanity and endless gentle humor, replied:

"Here are a few of the essential qualifications: the constitution of a traffic policeman; the nervous system of a coal-heaver; the hide of a rhinoceros; a measure of philosophy adequate to survive the realization that you can claim no disinterested friends in that professional world, which views you either as a ruthless destroyer or as a useful builder of reputations; a willingness to accept the fact that your praise of artists will be regarded as their due, and your dispraise as the natural result of ignorance, animus, dyspepsia, or all three. Finally, you must cherish a passion for the most adorable of the Muses so unshakable and enduring that it will cause you to regard the pains and penalties incidental to your devotion as merely a play of wind in the dust of an endless road. There are other requirements; but these will do to start with."

I was told, some years later, that the lady never had become a critic, but had turned, instead, to the field of press-agentry.

Well, there you have it, and Mr. Gilman was right, ever so right. The other qualifications to which he alludes are a thorough-going



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knowledge of musical history, acquaintance with the theoretical branches upon which music is based; a certain proficiency at making out the notes of printed scores, a good ear and an ability to keep awake when the going is dull.

But three qualifications which he did not mention are (1) an instinctive ability to analyze music and performance; (2) an ability to put that analysis in good, readable simple English, and (3) lots and lots of experience. Without those three qualifications there can be no first class critic.

It will also help if the critic can play an instrument, preferably a stringed instrument or the piano. It is not absolutely essential, for criticism (or analysis) is a theoretical profession and not an executant one except in the case of using words correctly, aptly and interestingly. Hector Berlioz, as a performer, was said to be decidedly limited, but that did not impair his prodigious flair for composing for and with the orchestra.

The ideal critic, who knows everything about music and about the detailed social and human background of every period within the span of musical history, does not exist. He never existed, and he never will. Such is not the order of things in this imperfect world. But the very good one has existed for many years, and in this country there have

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been many examples of him, from John Sullivan Dwight, Henry E. Krehbiel, William J. Henderson, Richard Aldrich, the aforementioned James Gibbons Huneker, Philip Hale and H. T. P., down to Olin Downes and Virgil Thomson (to carry the roster no nearer). There was also, in another land, the fellow named Corno Di Bassetto, "not to be confused with an obsolete and wheezy instrument known as George Bernard Shaw."

Now should you ask me what practical value has musical criticism, you would find me without a comprehensive answer that fits in twenty-five words. You can't eat musical criticism, and you can't wear it. Nor can you smear it on sunburn. Certainly you can't drink it, or use it as a means of propulsion from one place to another.

All you can do is read it, and of course, as someone in the hard seat of the scornful is bound to add, what good is that? I can tell you, though, that musical criticism is highly valuable as reading, for if well done, with a broad amount of background and sympathy, it is a part of the cultural history of our times.

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To the reader of tomorrow's newspaper, a music review is a report of something the reader may or may not have heard personally. He reads it to ascertain, primarily, how someone else, qualified by experience and the fact that he is hired so to report, liked the music or the performance. Sometimes the reader agrees with the critic, and sometimes he does not. Sometimes, even, the performer criticized agrees with the critic. When that happens, awesome natural phenomena are likely to result, and the moon is seen to rise three-cornered and blood-red.

To the reader of five, ten, fifty years hence, the preserved music review is a little piece of history. It is important and viable according to the accuracy of the views expressed and the vivacity of the critic's language. Not so deep as the Gettysburg Address nor so wide as the story of the flying machine, but in its own modest way 'twill suffice. And for that matter, tomorrow and tomorrow and tomorrow creeps in this petty pace of concert-giving, to the last syllable of recorded time, and the printed review documents that petty pace, and even more it high-lights those moments which do not creep but run gloriously in the full vigor of great mastery. That is what musical criticism is for.

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span has exposed the dutiful chronicler to literally thousands of performers and compositions, without lighting him the way to dusty death. The dread, dead run of mediocrity has been the most numerous, naturally, for that is the way things are in this world. But the moments that one remembers out of a past which more and more is telescoped together are such moments as when Jan Smeterlin, making his Boston début at the Repertory Theatre on Nov. 2, 1930, played all the Chopin Preludes consecutively, with a grace of phrasing, a limpidity of tone and a distinction of style which one had never heard before.

One can think back, too, to Lotte Lehmann's first singing of Elsa in "Lohengrin" at the Boston Opera House, with the late Chicago Civic Opera Company in 1932, a performance that was a revelation of what Elsa can be. One can remember the last time Mary Garden ever sang Louise and Melisande here, and the amazing physical illusion she brought to those roles; the Scarpia of Vanni Marcoux, the Isolde of Frida Leider, the incomparable Tosca and Violetta of Claudia Muzio, God rest her; the first appearances here of Flagstad and Melchior, when their voices were in prime; the Don Giovanni and Figaro of

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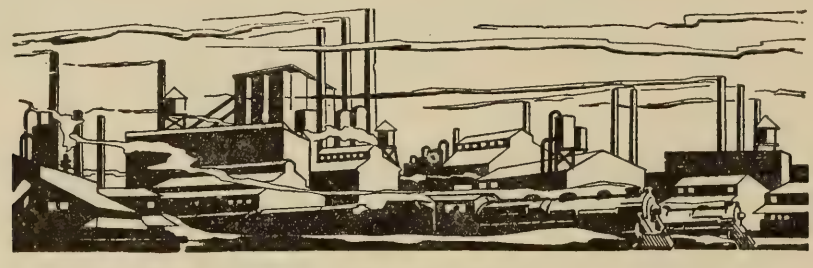
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Ezio Pinza; the Marschallin of Mme. Lehmann in "Rosenkavalier"; the first hearing of Koussevitzky conducting Tchaikovsky and Sibelius; the excitement of Dimitri Mitropoulos' American début as guest with the Boston Symphony; the almost perfect ensemble and polish of the Budapest, Griller, Pro Arte and Kolisch Quartets; the electric vigor of Charles Munch's first conducting here, and the sudden lift on that dark, humid April morning when one heard for the first time a young Negro girl whose voice is gorgeous, and who seems certain to go far.

The list could be extended and the latest entry would be one's first hearing of Pablo Casals in the flesh, in the Cathedral of Prades on the Friday evening of last June 2.

That memory is truly indelible, and would be so apart from the external circumstances of having been acquired in the course of a superb European visit that did not intrude one dull or unpleasant moment. Then and now, I am certain that in the superlative art of Casals one was hearing the ultimate in technical virtuosity and interpretive musicianship among all string players. Impressions so illuminating and so profound are best set down quickly, and with as much accuracy as possible. So far as I was able, I did that in my reporting of



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the Prades Bach Commemorative Festival for the *Boston Globe,* which later reprinted the Prades articles in pamphlet form.

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SYMPHONY NO. 4 IN G MAJOR, *Op.* 88

By ANTONIN DVORÁK

Born September 8, 1841, in Mulhausen, Bohemia; died May 1, 1904, in Prague

Composed between October 26 and November 8, 1889, this symphony was published as No. 4 in 1892. It was first performed from the manuscript, February 2, 1890, at Prague under the composer's direction and was likewise conducted by the composer in Cambridge, England, June 16, 1891. The only performance in Boston by this Orchestra was on February 26, 1892, the year of its publication, Arthur Nikisch conducting. The symphony was performed by the Macdowell Club conducted by Arthur Fiedler, in Jordan Hall, March 23, 1938.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani and strings. The score is dedicated "To the Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature."

THIS symphony, published as the Fourth (the Fifth being the Symphony "from the New World," published in 1893) was actually the eighth of the symphonies of Dvořák, four symphonies earlier than the published five having been since brought forth.* The symphonies published in the composer's lifetime are as follows: No. 1 in D major, Op. 60 (1880); No. 2 in D minor, Op. 70 (1884–5); No. 3 in F major, Op. 76 (1875, and therefore first in order); No. 4 in G major, Op. 88 (1889); No. 5 "From the New World" in E minor, Op. 95 (1893). The

*The third and the fourth of these early symphonies (in E-flat major, 1873 and D minor, 1874) have been posthumously published. The two earliest ones (composed about 1865) are under publication.

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Beginning on January 29, the Boston Pops Orchestra, conducted by Arthur Fiedler, will broadcast each Monday evening from 10 to 11, E. S. T., on the National Broadcasting Company network (Boston station WBZ). The broadcasts will be sponsored, with John Wright as producer and Ben Grauer as announcer.

The Boston Symphony Orchestra, Charles Munch, Music Director, is now in the third season of its weekly rehearsal broadcasts. The Orchestra at work is heard from the stage of Symphony Hall over the National Broadcasting Company network (Boston station WBZ, Sundays at 12:30 P.M., E. S. T.)

First has not been played at these concerts since 1890, the Second was revived by Pierre Monteux in 1921 and repeated in 1923, the Third was introduced by Pierre Monteux in 1922. Only the Fifth has remained in the orchestral repertory.

The Symphony opens with a theme in G minor stated by the winds and, after a pianissimo cadence, a second theme in G major is made known by the flute in birdlike suggestion. This theme, and its rhythm in particular, are to become the main material of the development while the composer introduces many happy lyrical episodes. The minor theme introduces the recapitulation which nevertheless is dominated by the flute theme worked up to a brilliant close.

The adagio opens with a melody by the strings in E-flat major which changes form as it is taken up pianissimo by the woodwinds. A middle section in C major brings a new theme from the flute and oboe over descending violin passages. A repetition of the first part is briefly worked.

The allegretto grazioso (in G minor) is not the classical minuet with regular repeated sections, but is based on a theme of haunting charm, introduced by the first violins and considerably developed. The trio (in G major) is a waltz-like theme first heard from flute and oboe. There is a literal repetition of the first part and a coda.

The finale (in G major) opens with a trumpet fanfare and an initial theme from the cellos somewhat in the character of the composer's

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Slavonic Dances. The theme is given to the full orchestra, its returns interspersed with new subjects from the flute and later from the oboes and clarinets. The principal theme is heard as at first in the cellos, the clarinets and then the violins taking it before the closing coda.

Dvořák's Fourth Symphony was sometimes called the "English" Symphony, but like all of his symphonies, including the "New World," it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16, 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The language was as strange to him as English and when he realized that certain solemn Latin pronounce-

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ments were being directed at him, he felt as though he were "drowning in hot water." He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks ($250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow had called him in acknowledging the dedication of his Third Symphony in F major in 1887: "next to Brahms, the most God-gifted composer of the day." Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions. "I shall simply do what God tells me to do. That will be the best thing." Simrock became alarmed, repented and made peace with the offended Dvořák.

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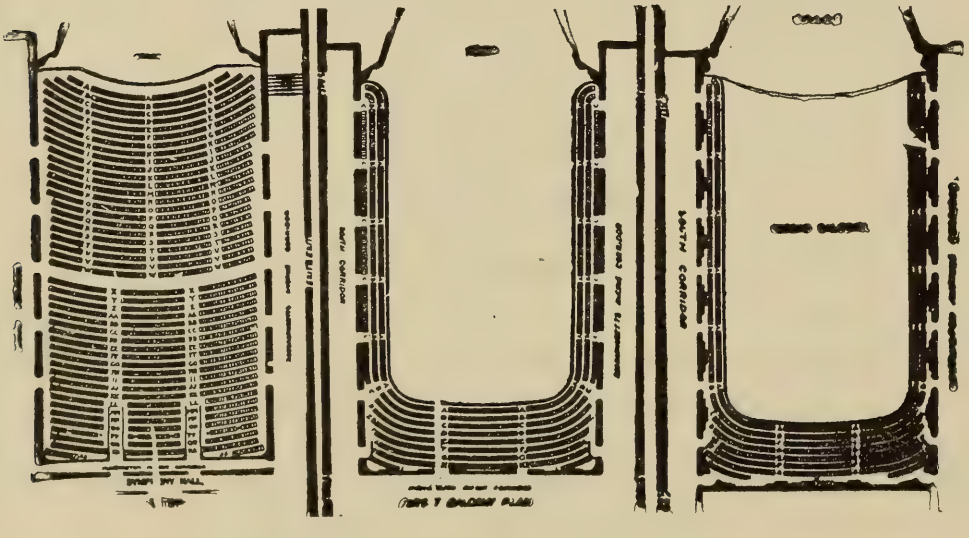
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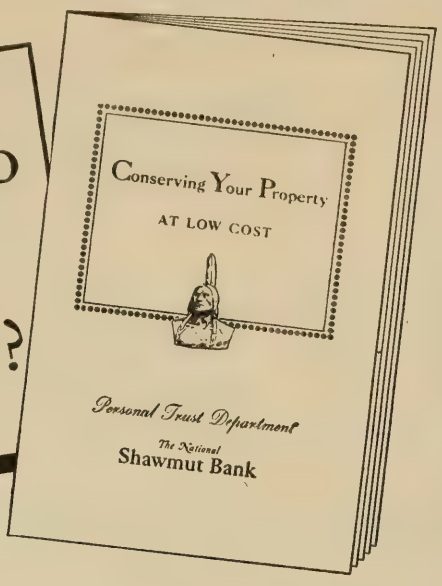
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TYRANNY — 300 B.C., AND NOW

The denunciation of the principal Soviet composers in 1948, including Prokofieff, by the Central Committee of the Communist Party, led Dorothy Thompson, in her column of February 18 in that year, to consider the phenomenon in the light of a remarkably apt quotation from Aristotle.

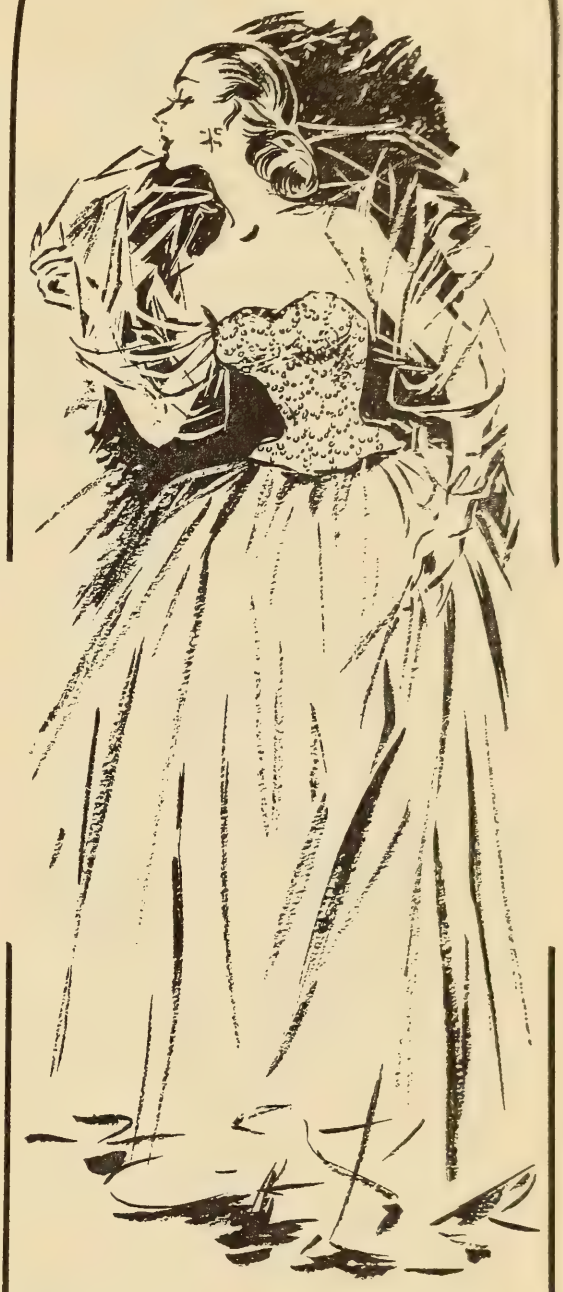
The expressions of astonishment which in this country have greeted the Russian slapdown of the Soviet's most distinguished composers and the perplexed question, "What in the world has music to do with politics?" simply show that the American people still do not understand the nature of tyranny. Of all western correspondents in Moscow, one of the most friendly to the Soviet Union is Alexander Werth, who writes here in *The Nation*. Yet, in his latest dispatch he had eulogized the same composers, who fell into disfavor while he was reporting the enthusiastic reception of their latest works in Moscow.

Now, an effort is made by the Soviet regime to prove that their humiliation was but responsive to "the broad masses of the Soviet people," who had already recognized this "tainted" music. A mechanic comes forward with a resolution of thanks on behalf of the "whole Soviet people" — who a fortnight ago were applauding these same composers.

*

Actually, the purge of the composers has partly the same objective as revaluating the ruble. Tyranny can never allow anyone to rise above the dead level. Under wartime incentives to produce, numbers of Soviet citizens accumulated a surplus over day-to-day necessities. When a man has some savings he becomes a bit uppish, doesn't take

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everything lying down. He is, therefore, a potential menace to tyranny.

Fame, too, is a menace. These composers were not cracked down on because the "broad masses" had discovered a "western taint" in their works, but because the broad masses were appreciating their work a little too much.

Practically all that can be said about tyranny was uttered 300 B.C. by a gentleman named Aristotle. I quote:

"To preserve a tyranny it is necessary to keep down those who are of an aspiring disposition . . . guard against everything that gives rise to high spirits or mutual confidence, nor suffer the learned meetings of those who are at leisure to hold conversation with each other; tyrants must endeavor by every means to keep the people strangers to each other, for knowledge increases mutual confidence . . . and to know what everyone under their power does and says, and for this purpose employ spies . . .

"It is also advantageous to a tyranny that those who are under it should be oppressed with poverty, that they may be unable to compose a guard; and that being employed in earning their mere bread they should have no time to conspire against tyrants.

"A tyrant should also endeavor to engage his subjects in a war, that they may have all employment and continually depend upon their general.

"Slaves . . . do not conspire against tyrants, but when they are treated with kindness are abettors of tyrants. . . .

"A tyrant should show no favor to a man of worth, for he should desire that no one should be thought so except himself . . . . Whoever supports his own dignity encroaches upon the superiority and despotism of the tyrant. . . .

"There are three objects which a tyranny has in view:

"The first is that citizens should be of poor, abject dispositions.

"The second is that they should have no confidence in each other.

"The third is that they shall be totally without means of doing anything, for no one undertakes what is impossible for him to perform, and without power no tyranny can be destroyed."

Aristotle says further that it is a good idea for tyrants to try always "to seem rather like the father of a great family than like a tyrant."

*

And all this is exactly true of the tyranny of the Soviet Union. Furthermore, it will always become true wherever economic, judicial and police power are concentrated in single hands.



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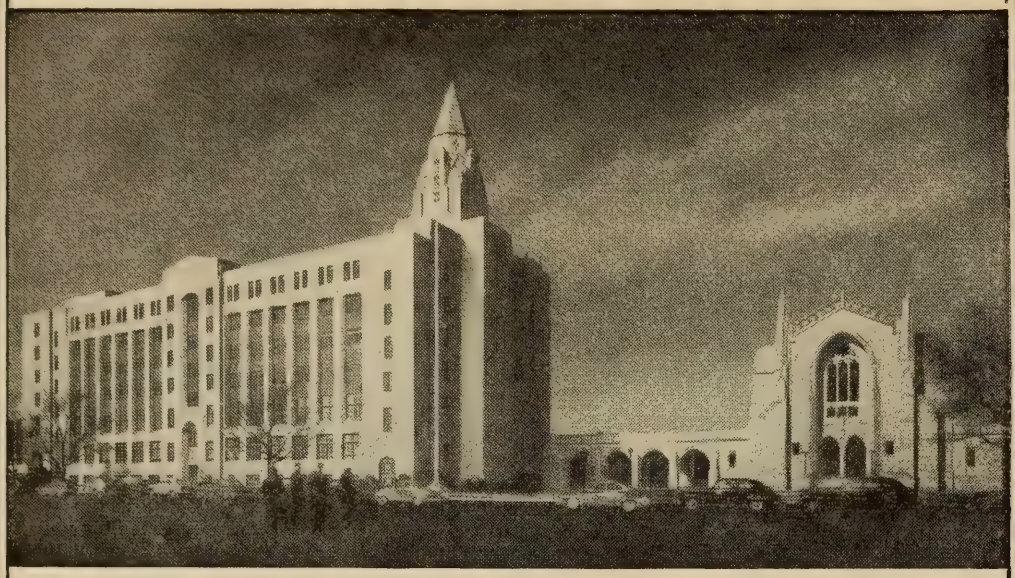
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SYMPHONY NO. 6, IN E-FLAT MINOR, *Op.* 111

By SERGE PROKOFIEFF

Born in Sontsovka, Ekaterinoslav, Russia, April 23, 1891

Prokofieff began his Sixth Symphony in 1945 and completed it in the summer of 1947. So far as can be ascertained, the first performance was in Leningrad (not Moscow as stated elsewhere), on October 10, 1947, and there was a second in Moscow on Christmas Day following. The symphony was introduced in this country by Leopold Stokowski, conducting the New York Philharmonic-Symphony Society, November 24, 1949.

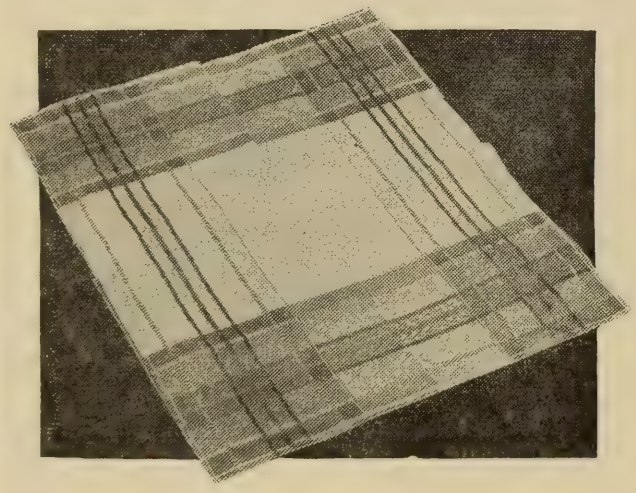
The symphony calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, three trumpets, four horns, three trombones and tuba, timpani, bass drum, snare drum, tam-tam, triangle, tambourine, wood block, piano, harp and strings.

PROKOFIEFF described the progress of his Sixth Symphony in a communication printed in the *New York Times,* April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful. The finale, lighter and major in its character, would be like the finale



of my Fifth Symphony, but for the austere reminiscences of the first movement."

The first movement divulges, after a heavy descending scale of short notes, the predominating theme in a rhythmic 6-8 yielding to two episodes and followed by an andante molto 4-4 with a somber second theme colored by the English horn. The 6-8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close. The largo (which the composer described in advance as "andante") is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex — I think this part will need several hearings to be fully understood." The finale has some suggestion of a scherzo as the voices of the woodwinds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into the bass. The first theme returns and carries through to the end, save for an interruption in which the principal theme of the first movement, in 6-8, brings back its dark shadow.



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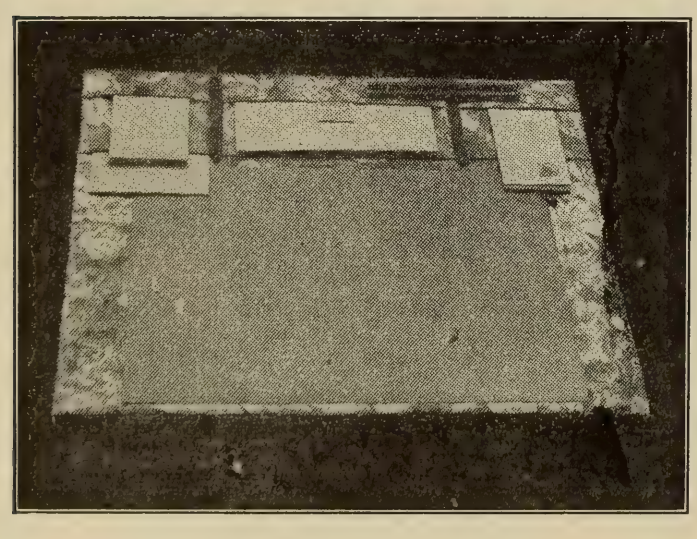
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It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofieff, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of aesthetic individualists."

It can be imagined how Prokofieff, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be affected by advice from those who knew less than himself on how to



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compose. How he really felt about this political jargon may never be known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofieff, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' " †

This retort, if the story is true, was more than courageous — it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofieff

---

* "My Three Years in Moscow," *New York Times*, November 25, 1949.

† The description of his intractability and his occasional rude outbursts by Nicolas Nabokov (quoted in this Bulletin on page 746) is in keeping with his public statement when he came to Boston to conduct this Orchestra. He was reported in the press of March 23, 1938, as angry because the public and critics had been "very insulting" in their reception of his Fourth Symphony in 1931. "If the public in Boston cannot understand my serious music, why should I break my baton? I am not going to puzzle them, but give them simple things." Whereupon he gave them "Peter and the Wolf" (which, by the way, has been as consistently repeated and enjoyed ever since in this part of the world as the Fourth Symphony has been ignored).

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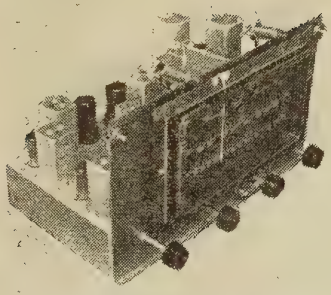
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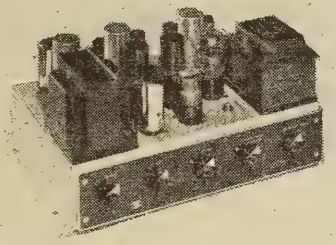
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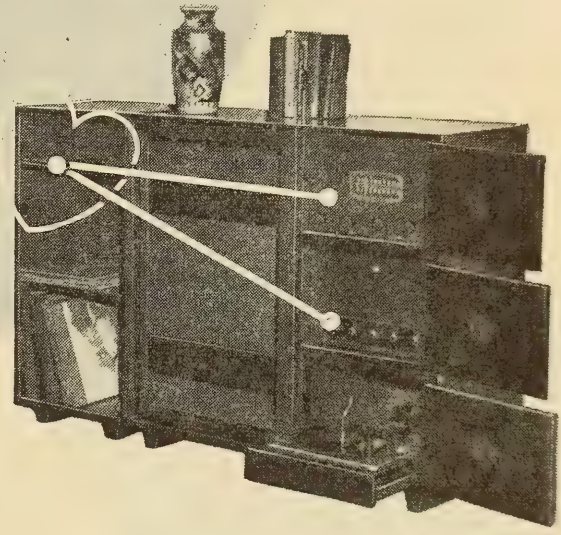
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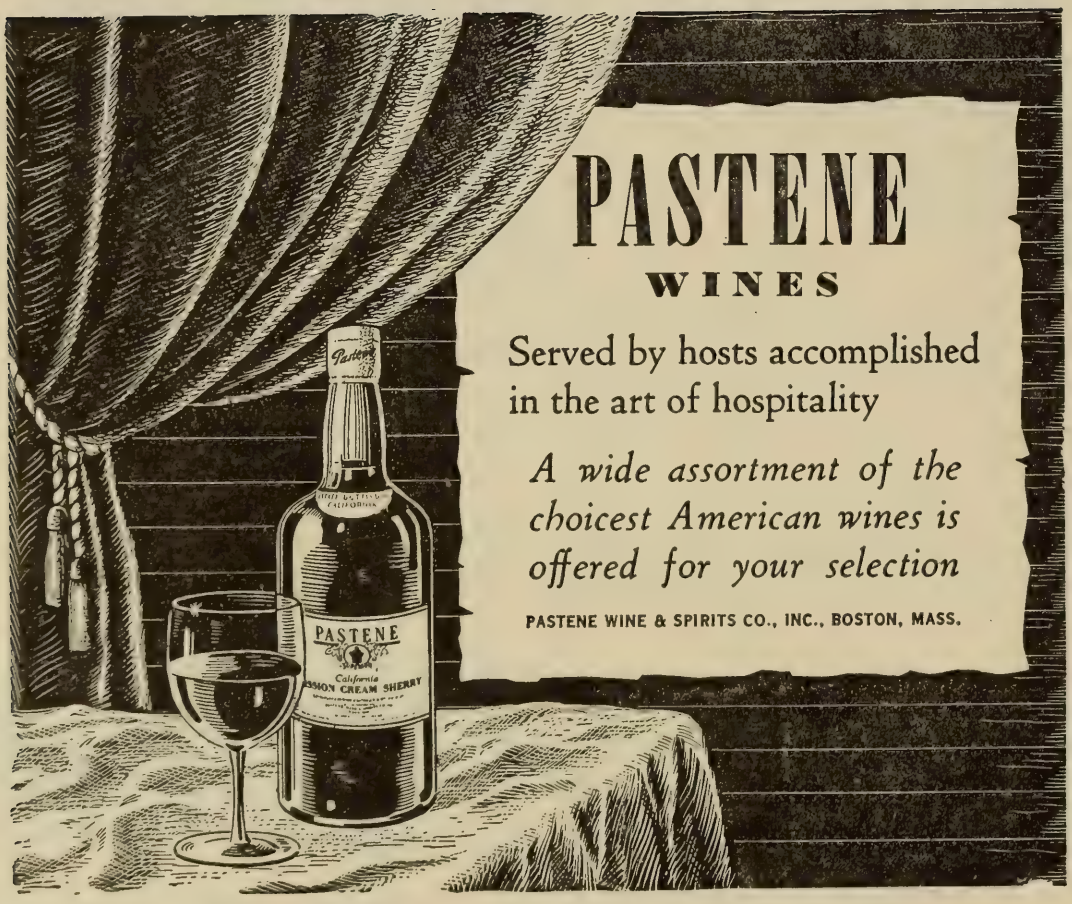
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could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed, and looks for advice from the musically ignorant. Nicolas Nabokov (see footnote) gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.



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By NICOLAS NABOKOV

A chapter in "Old Friends and New Music" by Nicolas Nabokov, published by Little Brown and Company, is devoted to Serge Prokofieff. The last pages, which describe his career from the early thirties to the present time, are here quoted.

With all its individual characteristics, its urbanism and outward "classicism," the music of Prokofieff, particularly in its melismatic nature, is deeply rooted in the Russian past. Sometimes it reflects Moussorgsky, sometimes Tchaikovsky. This is enhanced by a masterful orchestrational technique, a technique born of the study of such Russian works as the ballets of Tchaikovsky, the operas of Glinka, and the late operas of Rimsky-Korsakov. His orchestration is much more conventional than that of Stravinsky. It is rougher, less polished, and it sometimes lacks the wonderful transparence of Stravinsky's scores.

* Mr. Nabokov describes Prokofieff as methodical in the extreme: absolutely faultless in his musical manuscripts, a champion at chess, a fanatic about time schedules. He would write neat and compact postcards without vowels, signed as above.

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But in spite of all the individual characteristics of Prokofieff's music, and its indebtedness to the Russian masters of the nineteenth century, there also exists a powerful interrelation between Prokofieff as an artist, as a human being, and the Russia of today. In particular, his art has served as a leaven among the younger generation of Soviet composers. In fact, few pages of the early works of Shostakovitch, of Khatchaturian, and of many others, are free from a specific relation to either Prokofieff's methods or his technique. In the Soviet constellation Prokofieff has occupied for a long time the position of an older master (a position shared with Miaskovsky). Hence his works have been regarded as examples of artistic perfection, as objects worthy of imitation, and also as "signposts of the progress of Soviet musical culture." It is interesting to note Prokofieff's position in relation to that of Shostakovitch. While Prokofieff represents (or represented, until the purge of 1948) the grand old master, Shostakovitch is (or was) the "great glory of Soviet musical culture," a child of the new Soviet civilization, "the supreme fruit, borne by the tree of the October revolution." . . .

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saw in the new Russia the logical consequence of the old one, the result of a century-long process of emancipation. He was, and surely still is, a sincere and *instinctive* Russian patriot, who gives little thought to the question of justice or injustice of the Soviet government and regards its acts as the result of a kind of inexplicable historical necessity. In other words, he is a person whose political thinking never developed and who, not unlike many American artists, believed that his main job was to do his own work and leave political matters and entanglements to others. At the same time he felt very strongly his profound association, or rather his organic tie, with Russia, with the Russian people and Russian culture. Despite his long years abroad and his position as a famous composer in the Western world, he remained essentially Russian, in his habits, his behavior and his art.

When the early plans of the Soviet government concerning the future of Soviet music became known in 1930 and 1931, the drive *against* "formalist experimentation" (which was inaugurated by the first music purge in 1931), and the drive *for* a music "which would be acceptable and understandable to the broad proletarian masses of the Soviet Union," Prokofieff welcomed the official edict as a realization of some of his own ideas about the function of music. "I always

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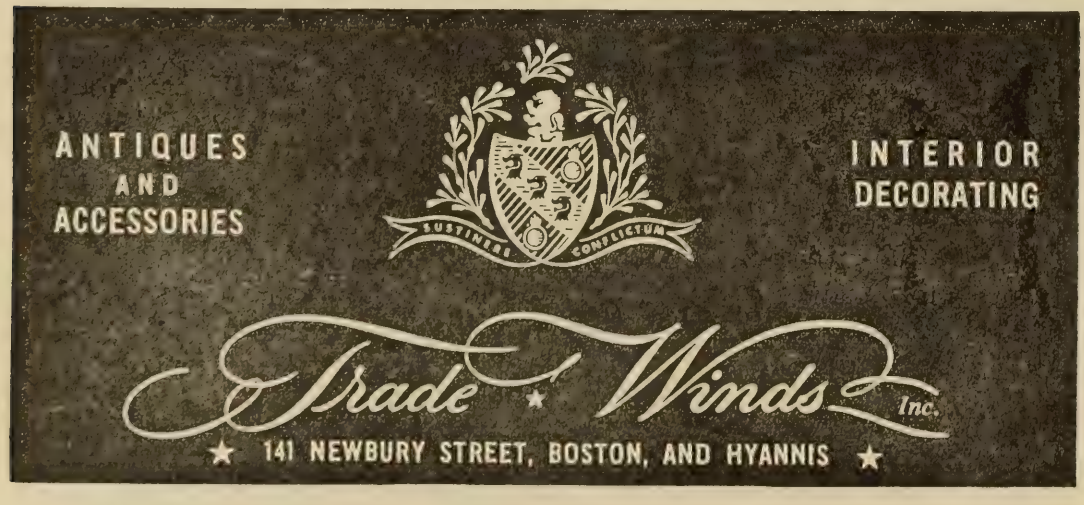
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wanted to invent melodies," he often remarked, "which could be understood by large masses of people—simple singable melodies." This he considered to be the most important and difficult task of the modern composer.

But there was another and more tangible factor which contributed to the return of Prokofieff to the U. S. S. R. in the middle twenties. To Prokofieff Russia represented at that time a vast field for the expansion of his artistic energies, a land of opportunity inhabited by millions of potential "consumers" of his music.

At that time Russia was impoverished by the loss of great numbers of her intellectuals who either had died in the war or during the Red Terror or had fled from Russia between 1918 and 1921. It was only natural that those intellectuals, friends of Prokofieff, who remained in Moscow and were working in the fields of music, the film and the theater, and with whom he had reestablished contact as soon as he had settled in France, should be urging him to return to Russia. (Ironically enough, most of these friends of Prokofieff have since either been executed or have disappeared in concentration camps and insane asylums or else are leading the obscure existence of outcasts from Soviet society.)







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In 1926, after his return to Paris from his first tour in the U. S. S. R., Prokofieff wrote his ballet *The Steel Leap*. It was one of those broad panoramas of Soviet life during the NEP, adorned by moments of satire and ending in a grandiose scene depicting the construction of a new Russia. He wrote this "heroic" ballet in the peaceful bourgeois surroundings of a respectable French villa in the Savoy mountains. The ballet was produced by the Ballet Russe of that same Sergei Diaghilev who has since become the archvillain, the corrupter of Russian art and artists and the prototype of the "pernicious, degenerate and rootless cosmopolitan."

From that time on, Prokofieff became a kind of representative of Soviet culture abroad: he was regarded as its best protagonist and its most useful propagandist. While the frontiers of Russia were slowly closing up and the cultural barriers becoming more and more apparent, Prokofieff's personal position as the unofficial ambassador of Soviet Russia abroad remained unchanged. He continued to reside in Paris, go yearly for three or four months to Russia and on extensive concert tours all over the world.

Nor did his private life change in any way. He saw the same circle of friends, freely expressed to them his ideas about the Soviet Union

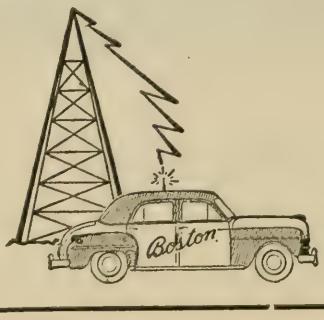
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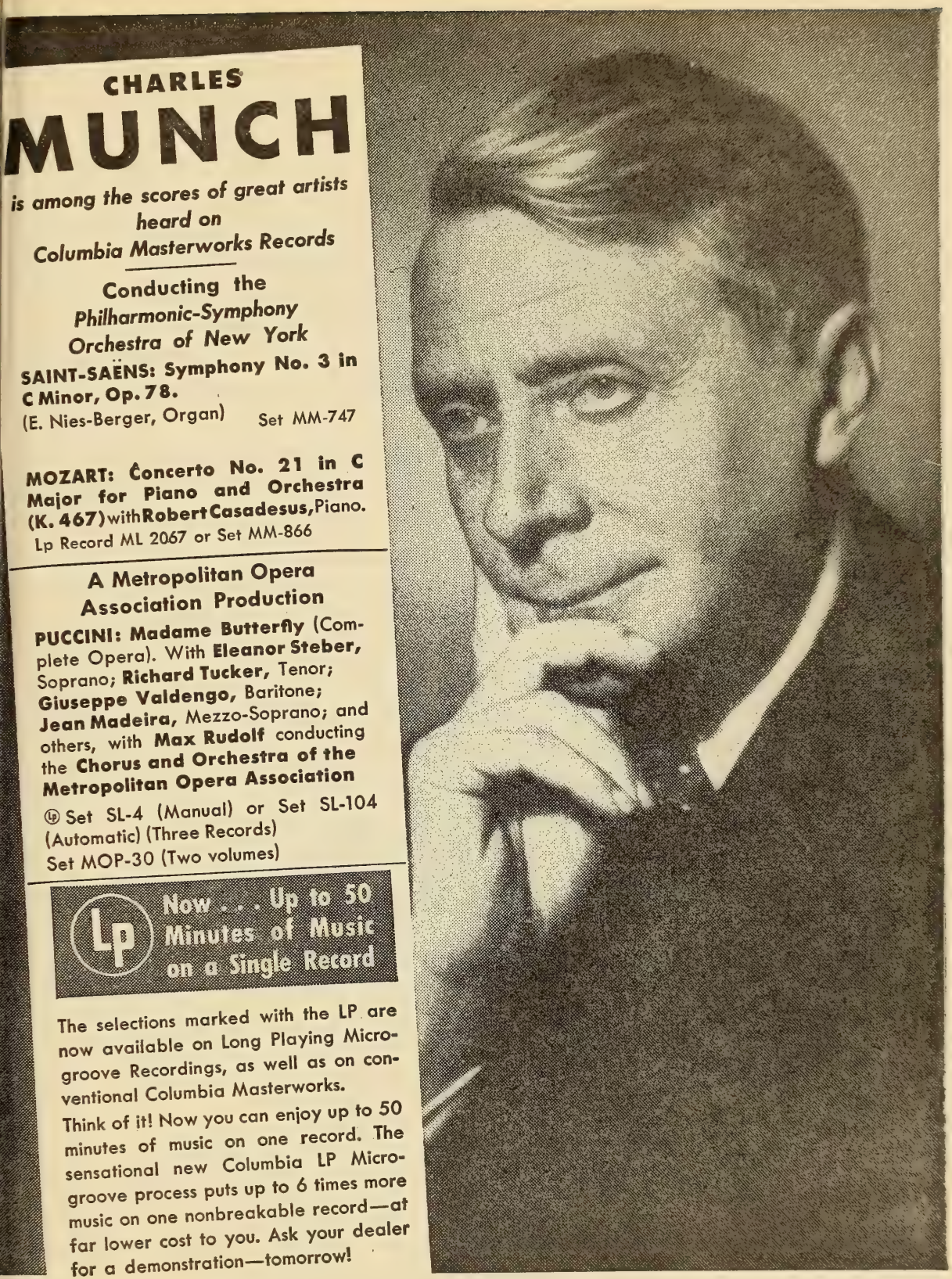
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and his relation to it, his beliefs in the future of Russia and Russian culture, and seemed to enjoy enormously his peculiar and unique position as a famous man of two different worlds.

For it was really during that period that the separation of the two worlds became apparent. About 1932-1933 the Stalin reaction had gained control of nearly all the dissenting groups inside Russia and had developed its police network all over the vast Soviet land. It had imposed a ruthless system of compulsive collectivization and had liquidated and deported millions of Russian peasants and farmers. The "total state" became a pragmatic reality and the last vestiges of individual thought and independent cultural activity were being eradicated by Stalin's secret police.

Nevertheless, Prokofieff's position seemed to be well entrenched in the U. S. S. R. and he had there what is most needed in totalitarian states: protection in "the highest circles."

In 1931 or 1932, he took an apartment in Moscow and started spending more time in the Soviet Union. According to trustworthy accounts, it appears that he had been "urged" to settle more permanently in Moscow by the "highest authorities." Prokofieff's privileged position must have naturally aroused a good deal of envy among his Soviet colleagues. Anyone who has lived in a totalitarian state knows what importance "privilege" can acquire and what overwhelming

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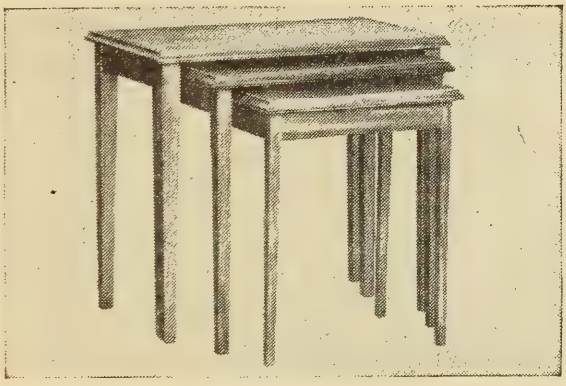
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jealousies and hates it can arouse. It is quite possible that these suggestions were made to Prokofieff in order to quiet the feelings among his compatriots. But it may also have meant that while the "highest authorities" were ready to expend their special favors upon Prokofieff, lesser "high authorities" had become irritated and critical of a man who tried to live the independent life of a free artist.

Toward the middle of the thirties Prokofieff and his family moved definitely to Russia. Whether he was mildly advised or ordered to do so is a matter of conjecture. The fact remains that he was obviously executing some kind of order and that he did so without much enthusiasm, hating to give up his independent and privileged position abroad.

All through these years his "instinctive patriotism" never wavered and he tried to conform in all aesthetic and ideological matters to the wishes of the party and the government. Thus, when it was suggested to him to write a piece for the fifteenth anniversary of Lenin's death, he obliged the "highest authority" by writing a *Toast Song to Stalin.* (He was unable to find a text in all the works of Lenin which would be suitable for a musical setting. Besides there are only two places in Lenin's voluminous works where he refers to Stalin, both times in a very slighting way. As a result, Lenin as a source of musical inspiration



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had to be abandoned and Prokofieff was compelled to use the safer and quite innocuous text of a drinking song.)

But has his music suffered from conformism? Does it show traces of creative deterioration which one could attribute to his having had to conform to the dictates of the party? Again this is a matter of conjecture. For we certainly cannot know or even guess what would have happened to Prokofieff's art had he stayed in Western Europe. On the whole one sees that his music has undergone a process of great and at times excessive simplification. Some of his melodies have become obvious to the point of being trivial, and in his harmonic language he has occasionally used devices of a defunct Victorian era. But how much of this is the result of conformism and how much the natural development of his art is hard to determine. It is certain, however, that throughout the thirties and the early forties he was the only Soviet composer whose music still preserved a great deal of genuine freshness, and had not left behind it that obnoxious odor of synthetic materials (like German ersatz gasoline) and the stamp of dull provincialism which are the trademarks of practically all Soviet contemporary music.

Until 1938, Prokofieff continued to make trips abroad, and came as far as America for his last visit to the Western world. When he met his noncommunist or his anti-communist friends abroad he put up an enthusiastic façade about the great achievements of the Soviet Union. But behind this mask of optimism and official praise, one could detect a feeling totally contradictory to the very nature of Prokofieff's character: the feeling of profound and terrible insecurity. He was more

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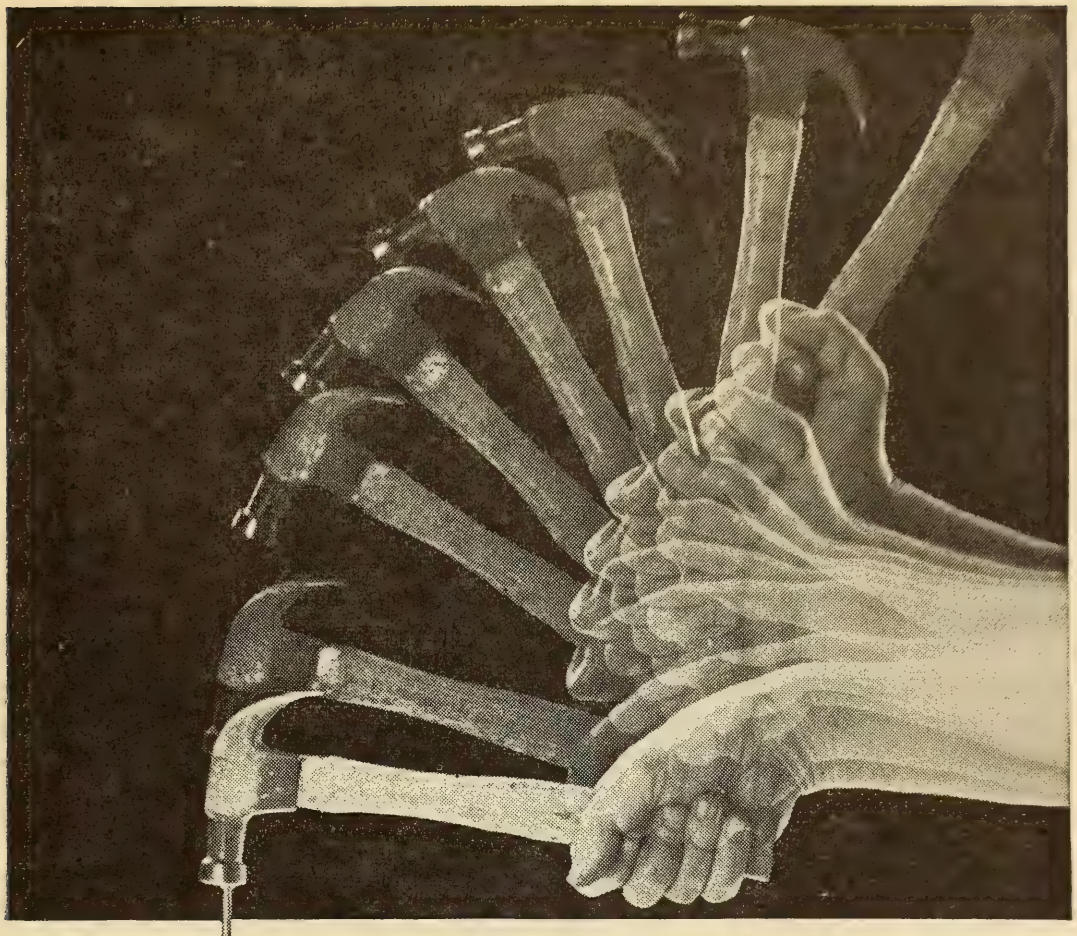
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FREQUENTLY concert-goers wonder if symphony orchestra conductors themselves are able to play any musical instruments. A glimpse at the record of a few Boston Symphony Orchestra conductors provides a ready answer. Charles Munch plays the violin. Serge Koussevitzky started his musical career as a double bass virtuoso. Pierre Monteux was a viola player. Karl Muck played the piano, Wilhelm Gericke the 'cello. Georg Henschel played both the piano and the organ. He was also a concert baritone. Thus, much of the Symphony's success can be traced to her conductors' first-hand knowledge of musical instruments . . . knowledge that has proved invaluable to them in understanding the functions and problems of the Orchestra as one gigantic instrument.

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irritable than usual. He spoke about his many enemies among his colleagues and about the tension that existed between him and other prominent Soviet composers and critics. He admitted that he was worried during the purge of 1937, when the second big attack against formalism in music was launched and Shostakovitch was put on ice for nearly two years. It is no secret that at that time Stalin personally intervened in his behalf, and Prokofieff was taken off the list of "purgees."

But above all he was worried about his art. All these years he thought he was doing exactly the kind of work his government wanted; that is, writing simple and easily "consumable" music. And he also thought that he was doing it quite well, better than most of the other Soviet composers, because his personal inclinations coincided with what he understood to be the wishes of his government. Suddenly he began to doubt his own interpretation of the government's decrees and to wonder what he should do next, what kind of music he should write in order to . . . conform. At the same time his remaining artistic integrity quite naturally revolted against the very idea of conformity for conformity's sake, a conformity which was not based on his own beliefs and ran contrary to his artistic freedom.



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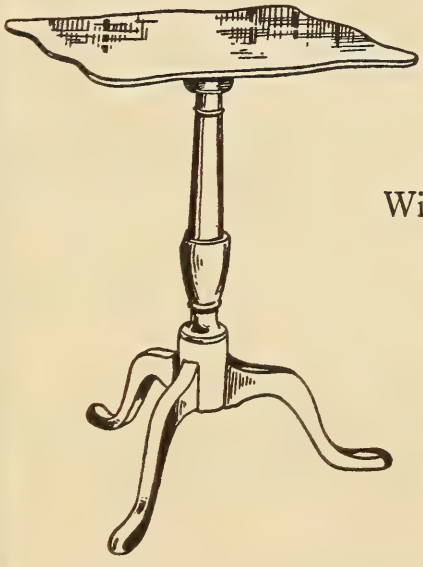
Henry H. Pierce
President

Nevertheless, Prokofieff continued to put up a façade. Soon his relations with his wife began to deteriorate and in 1940 he left her and his two children, and went away to the Caucasus with a young niece of Kaganovitch, Stalin's close friend and associate, herself an ardent communist and a prominent leader of the Soviet youth organization, the Red Pioneers. His personal drama preceded the war by only a few months. Soon after the war started, Prokofieff, like many other Russian artists, participated in various morale-building enterprises of his country. His position seemed secure and his reputation began to outrun and outclass all his rivals with the exception of Shostakovitch. In fact, at that time, while Shostakovitch was the "star" of Soviet music, Prokofieff was its "dean." His new wife became his literary collaborator and in many ways served as a channel for his protection and as power in the higher ranks of the party.

Then late in 1943 or early in 1944, the news came of his sudden illness. He had fallen down a staircase, apparently as the result of a heart attack. He was unable to work for many months. But as soon as he got better he completed the voluminous score of his opera *War and Peace*. Despite his wife's collaboration as librettist and a lavish production in Leningrad in 1945, the opera was a failure. Another heart attack a year later compelled him to go for a prolonged rest to

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the Caucasus. In the meantime his *Sixth Symphony* was left unfinished. When he returned in 1946 he completed the score and it had a first successful performance in Leningrad and a much less enthusiastic reception in Moscow.

A third heart attack early in 1948 left him prostrate for another two or three months. While he was sick in bed, on February 10, 1948, he heard the axe fall. That was the day *Pravda* published the now famous and unique document in the annals of modern history: the point-by-point condemnation of the most prominent Soviet composers by the Central Committee of the Communist Party of the U. S. S. R. Prokofieff's name led all the rest.

The ritual of Soviet purges followed with scrupulous precision. Public meetings of Soviet composers were held all over the Soviet Union. At those meetings the composers recanted their errors, their ideological sins. Prokofieff wrote a letter of apology. In it he recanted in terms slightly more dignified than those used by other purgees. He regretted his obvious errors but indulged in a long explication of how difficult it is to invent good melodies. The letter was found inadequate. The next step in the purge ritual was the work of penance. Prokofieff chose a stilted patriotic short story about the life of a hero of the Soviet Air Force who had lost his two legs during the war. His wife concocted a libretto out of this "Soviet epic" and he wrote in record time a full evening's opera called *The Life of a Real Person*. After

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the first tentative reading of the opera by a group of singers and a Leningrad orchestra, it was thrown out as an "unpardonable distortion of Soviet reality" and a "base mixture of formalistic habits." Both Prokofieff and the conductor of the orchestra were reprimanded for having taken the orchestra's time to rehearse such abominable music. Prokofieff was compelled to write apologetic letters about the whole affair.

Again rumors of Prokofieff's ill health began to penetrate through the iron curtain while the Soviet press and some of his colleagues continued to attack him and his art with unrelenting ferocity.

Whether Prokofieff can achieve full redemption and regain his position as the dean of Soviet composers is doubtful. For in the eyes of those who rule the destinies of the Russian people, he is the symbol of Russia's former close association with the modern Western world with its great emancipatory tradition and its spirit of intellectual and artistic freedom. This the tyrants of the Kremlin cannot endure. It endangers the very foundations of their obsolete and reactionary state.

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NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatorie at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, and played with the Boston Symphony Orchestra February 25, 26, in Liszt's E-flat Concerto. She has since appeared in other series with this Orchestra.

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Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936); Myra Hess (April 9, 1937); Artur Rubinstein (April 6, 1939); Leonard Shure (February 21, 1941).

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It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat* pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk

* Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881) — "If you only knew how we two look forward to seeing that good old brown overcoat!"

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before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established

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his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Sienna, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. Performances were arranged for a number of cities in November and December, the composer to take the piano part. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it

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at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two-piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-



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sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light. It has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

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Next week the Orchestra will give concerts in Philadelphia, Washington, New York, Newark and Brooklyn. The next regular pair of concerts will take place February 23 and February 24.

Sixteenth Program

FRIDAY AFTERNOON, February 23, *at* 2:30 *o'clock*

SATURDAY EVENING, February 24, *at* 8:30 *o'clock*

RICHARD BURGIN *Conducting*

Wolf . . . . . Italian Serenade for Small Orchestra

Hindemith . . . . . Symphonic Dances

I. Langsam — Mässig bewegte ganze Takte
II. Lebhaft
III. Sehr langsam
IV. Mässig bewegt, mit Kraft

INTERMISSION

Brahms . . . . . Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)

I. Allegro
II. Allegro ma non tanto
III. Andante con moto
IV. Rondo alla Zingarese

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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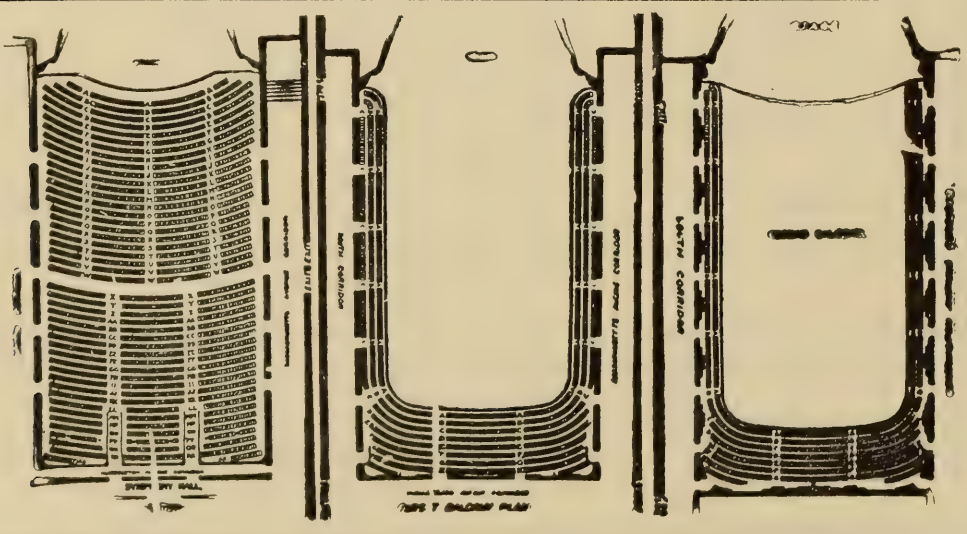
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Haydn **Symphony No. 104 ("London")
Ravel *La Valse
Schubert **Symphony No. 2

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Mozart **Eine Kleine Nachtmusik
Prokofieff **Peter and the Wolf (Narrator: Mrs. Eleanor Roosevelt)
Wagner *Prelude to Act I, "Lohengrin"

Bach, J. S. Brandenburg Concertos Nos. **1, 2, 3, 4, 5, **6; Suites **1, 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5, 8, **9; Missa Solemnis, *Overture to Egmont

Berlioz Symphony "Harold in Italy" (William Primrose); Three Pieces from "Damnation of Faust"; Roman Carnival Overture

Brahms Symphonies Nos. **3, 4: Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México"; "Appalachian Spring"; "A Lincoln Portrait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Larghetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Haydn **"Surprise" Symphony, No. 94

Khachaturian **Piano Concerto (William Kapell)

Mendelssohn **"Italian" Symphony, No. 4

Mozart Symphonies in E major (26); *B-flat (33); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, *"Idomeneo," *"Impresario," *"La Clemenza di Tito"; Air from "The Magic Flute" (Dorothy Maynor)

Piston Prelude and Allegro (Organ: E. Power Biggs)

Prokofieff *Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kije" Suite; "Love for Three Oranges," Scherzo and March; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5

Rachmaninoff "Isle of the Dead"; "Vocalise"

Ravel "Daphnis and Chloé," Suite No. 2; Rapsodie Espagnole; **"Mother Goose" Suite; **Bolero"; "Pavane for a Dead Infanta"

Satie-Debussy *"Gymnopédies" 1 and 2

Schubert **"Unfinished" Symphony; *Symphony No. 5

Shostakovitch Symphony No. 9

Sibelius Symphony No. 2

Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry Pranks"; *"Don Juan"

Stravinsky "Song of the Volga Bargemen"

Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; "Francesca da Rimini"

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SEVENTIETH SEASON, 1950–1951

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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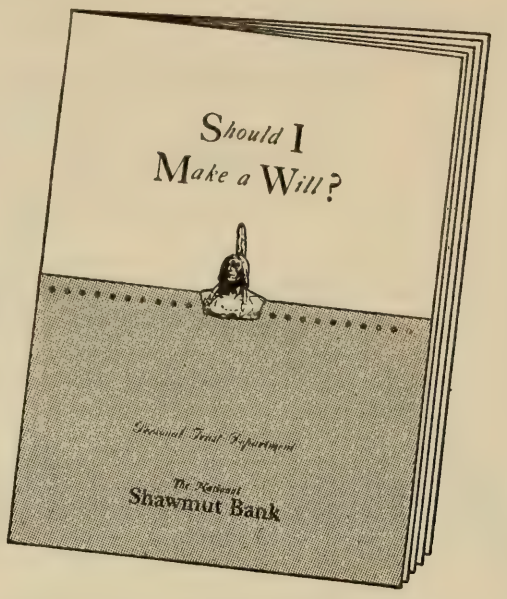
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EXHIBITION

The exhibition now on view in the Gallery consists of forty paintings, four sculptures, ten prints and one mobile from the Boston Society of Independent Artists' Eighteenth Annual Exhibition held at the Boston Museum of Fine Arts, January 8–28, 1951. Twenty-one art museums throughout New England that served as the Society's sponsors selected the works now on view from nearly seven hundred included in this year's annual show.

The Society has been enabled to maintain a Purchase Fund, aided by contributions from associate members. Representatives from Sponsoring Museums are given the opportunity to make selections from annual exhibitions, within the limits of the Fund, for their permanent collections. The Fund has enabled the Society to acquire this season five paintings, one sculpture and ten prints, numbers one to sixteen here shown, and to present them to the individual museums which chose them.

Originally founded in 1926, the Independents held their first exhibition in an erstwhile stable on Beacon Hill. Paine's of Boston has acted as host during the past three years lending the facilities of a great emporium as art forum. The success of these shows has been phenomenal, attracting an immense audience which followed with great interest concurrent technical demonstrations conducted by professional artists.

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trend or talent. Traditionally anyone who pays the modest dues as artist-member of the Society is automatically entered. This unusual informality provides aspiring amateurs with their only opportunity to show in the company of famous contemporary American artists.

The Travelling Section of the Society's exhibition, composed of selections by its sponsors, is also to be shown at the Carpenter Art Galleries of Dartmouth College, the Berkshire Museum of Pittsfield, the Wadsworth Athenaeum of Hartford, Connecticut, the Fitchburg Art Center of Fitchburg, the Currier Gallery of Art of Manchester, New Hampshire, and the Farnsworth Art Museum of Rockland, Maine.

HARLEY PERKINS, *President*
Boston Society of Independent Artists

• •

BOSTON SYMPHONY TO PLAY FOR FRENCH PRESIDENT

The Boston Symphony Orchestra will make a special visit to Washington to play in honor of Vincent Auriol, the President of the French Republic. Charles Munch will lead the Orchestra in Constitution Hall on Saturday evening, March 31, extending a welcome to his eminent countryman on his impending visit to the United States.

The list of distinguished patrons includes: The President and Mrs. Truman, The Ambassador of Norway and Madame Munthe de Morgenstierne, The Secretary of State and Mrs. Acheson, Hon. and Mrs. Robert Woods Bliss, Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Thomas Cabot, Mr. and Mrs. William R. Castle, Mr. and Mrs. Charles Dewey, Mrs. Reginald C. Foster, Justice and Mrs. Felix Frankfurter, Hon. and Mrs. Joseph C. Grew, Hon. and Mrs. Christian Herter, Hon. and Mrs. John W. McCormack, Mme. Charles Munch, Mr. and Mrs. George W. Perkins, Senator and Mrs. Leverett Saltonstall, M. and Mme. Pierre Paul Schweitzer, Mr. and Mrs. Jouett Shouse, Mr. and Mrs. John Simmons, Mr. John S. Thacher, Mr. and Mrs. Eliot Wadsworth, Mrs. Edwin M. Watson, Mrs. Matthew Whittall, Hon. and Mrs. Richard B. Wigglesworth.

Since this concert could not be arranged except by altering the Orchestra's Boston schedule, the Boston concert for Saturday Evening, March 31, will be given instead on Thursday Evening, March 29. The indulgence of the Saturday season ticket holders is asked in using their tickets for March 31 at the concert of March 29.

• •

"THIS LAND OF GREAT MUSIC"

The above title will head the leading article in the magazine "Holiday" for March in an issue largely devoted to symphonic music in the United States, including this Orchestra.



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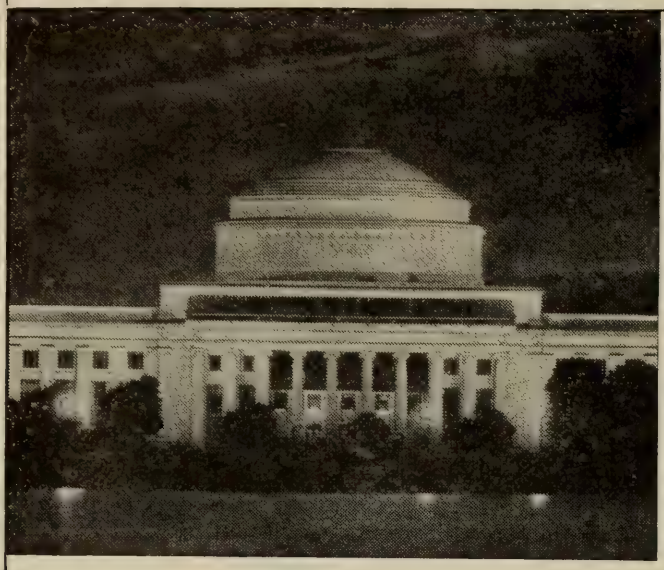
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CHANGE OF PROGRAM

Instead of Hugo Wolf's Italian Serenade, the following will be played:

BEETHOVEN . . . . Overture to "Egmont," *Op.* 84

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 23, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 24, *at* 8:30 *o'clock*

RICHARD BURGIN *Conducting*

WOLF.....Italian Serenade for Small Orchestra

HINDEMITH.....Symphonic Dances

I. Langsam — Mässig bewegte ganze Takte
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III. Sehr langsam
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INTERMISSION

BRAHMS.....Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)

I. Allegro
II. Allegro ma non tanto
III. Andante con moto
IV. Rondo alla Zingarese

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ITALIAN SERENADE FOR SMALL ORCHESTRA

By HUGO WOLF

Born at Windischgrätz, Steiermark, March 13, 1860; died in Vienna, February 22, 1903

The *Italienische Serenade* in its version for a chamber orchestra was composed in 1892. It was first performed on January 29, 1904, within a year after the composer's death, by the Styrian Music Society. The first American performance was by the Chicago Orchestra in Chicago, January 21, 1905. Wilhelm Gericke introduced the Serenade in this form at the Boston Symphony concerts April 1, 1905. The last performance by this Orchestra was on April 26, 1918, when Ernst Schmitt conducted. There was a performance by the Boston Chamber Orchestra, Bernard Zighera conductor, January 26, 1938. This version was published posthumously in 1903, as "edited" by Max Reger.

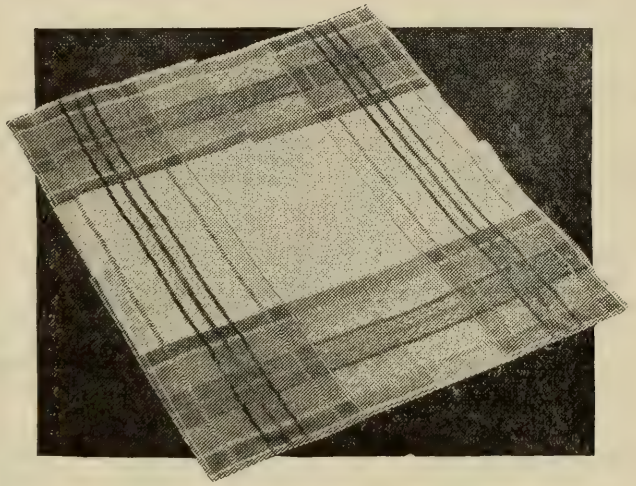
The orchestration consists of two flutes, two oboes, two clarinets, two bassoons, two horns and strings, with solo viola.

THE *Italian Serenade* survives as a single movement, the composer having subsequently sketched the beginnings of two other movements. It exists also in a version for string orchestra and for string quartet. The movement bears the tempo indication *"Äusserst lebhaft"* (with the utmost liveliness). It is in 3-8 time, save for an episode in the similar 6-8. The principal theme, first heard from the solo viola (the solo part was first intended by the composer for English horn) dominates the work with episodes freely introduced and further en-



livening the whole. The section in 6-8, brought in by the cellos in expressive vein, works up to a "fiery" climax. But the movement is delicate in general treatment. Ernst v. Decsey, who was Hugo Wolf's friend and principal biographer, finds the *Serenade* suggestive of an Italian summer night and in the mood of the two sets of "Italian" songs which preceded and followed it. He points to the orchestral version as definitely preferable because it brings forth the "warm Southern colorings" which the four string voices alone cannot do.

Hugo Wolf worked over the material of the *Italian Serenade* in various ways at different times. It was a product of his most mature and fruitful years when he composed in bursts of energy, broken off by periods of anguished depression and inability to write a note. Insanity was the tragic end to the flood of songs which began in his seventeenth year (1877) and ended in 1896, seven years before his death. The *Italian Serenade* in its orchestral form slightly antedated his opera, *Der Corregidor* (1895), followed the first part of the *Italienisches Liederbuch* (1890–1891) and preceded the second part (1896) of the Collection. Ernest Newman, in his early but unsuperseded "life" of Hugo Wolf, remarks of this special treasury of Wolf's genius that the "intense earnestness" of the songs seemed to prove



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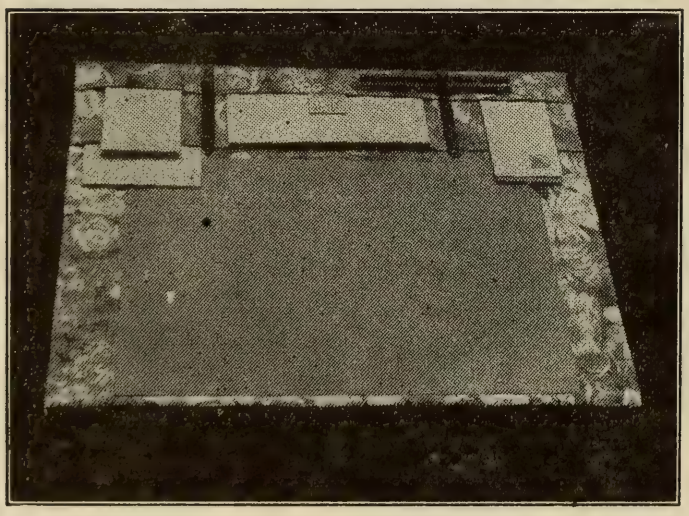
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to the poet (Paul Heyse) "that there is more wisdom in his verses than he knew" and that their "humor is on the whole finer-fingered than that of any of the earlier volumes." And Newman writes of the *Italienische Serenade* that "it is a wholly beautiful little piece that should become popular when it is more fully known. Wolf had something of Nietzsche's aspiration towards the South which meant for both of them sunlight and color, wit, charm and exhilaration of spirits. The Serenade has all the fine-nerved, delicate poetry of the Italian songs with the added fragrance and warmth of atmosphere that the orchestral coloring gives."

In 1887 Wolf wrote a quartet movement to which he later added sketches for two more.* The completed movement contained thematic material which he later wrote (1890) for string orchestra. This is established in a letter posthumously found, and another of May, 1892, shows that he had re-cast it for a "whole orchestra" in the form now known. At a later but unascertainable time he re-scored the work as a

* These included a songful slow movement, sketched in 1893, but consisting of only 28 measures, and 40 measures of a third movement, drafted in 1897 in the time of his insanity. He planned a tarantelle on Denza's *Funiculi Funicula*, which he supposed to be an Italian folk song. It was in 1887 that Richard Strauss had used this tune in his Symphony, *Aus Italien.*



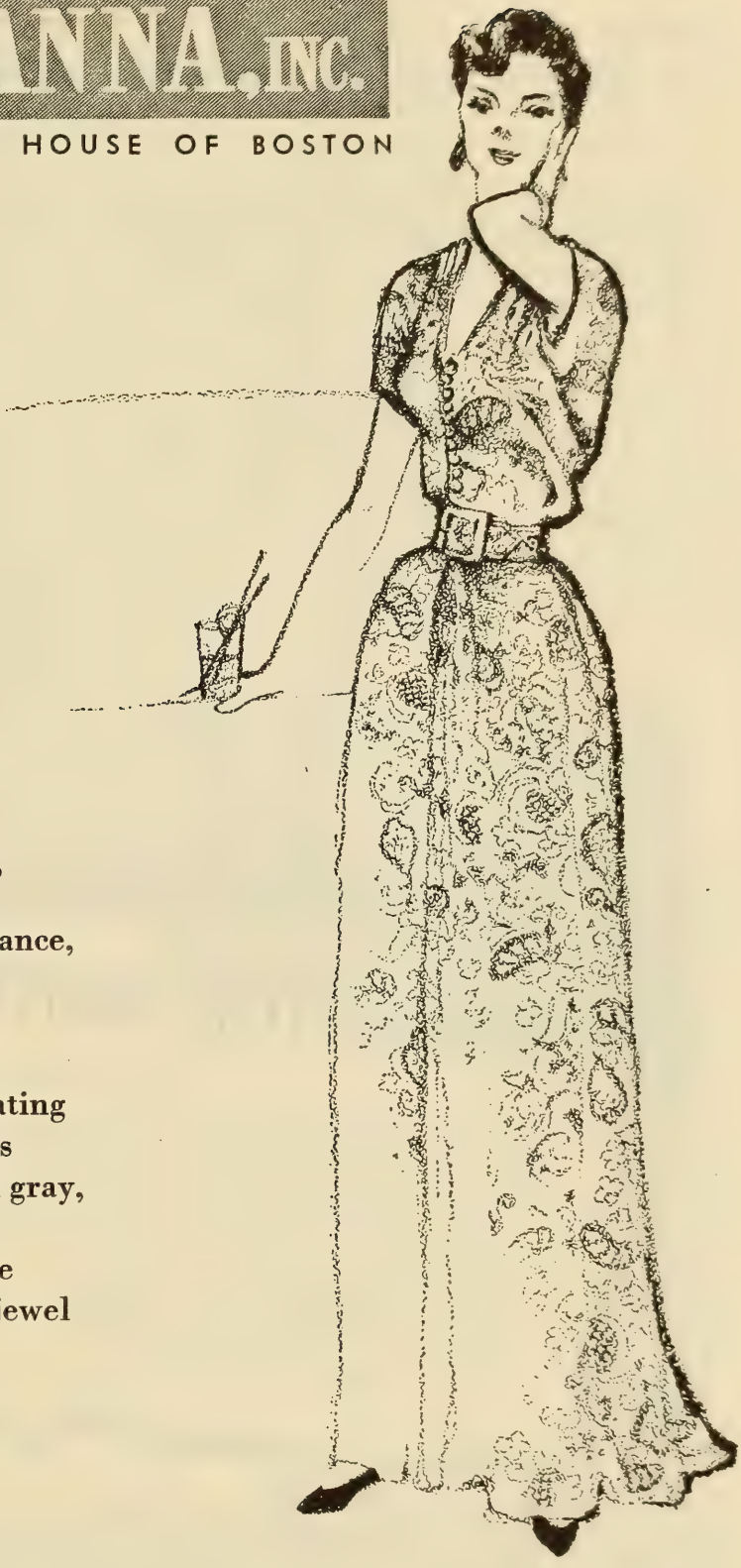
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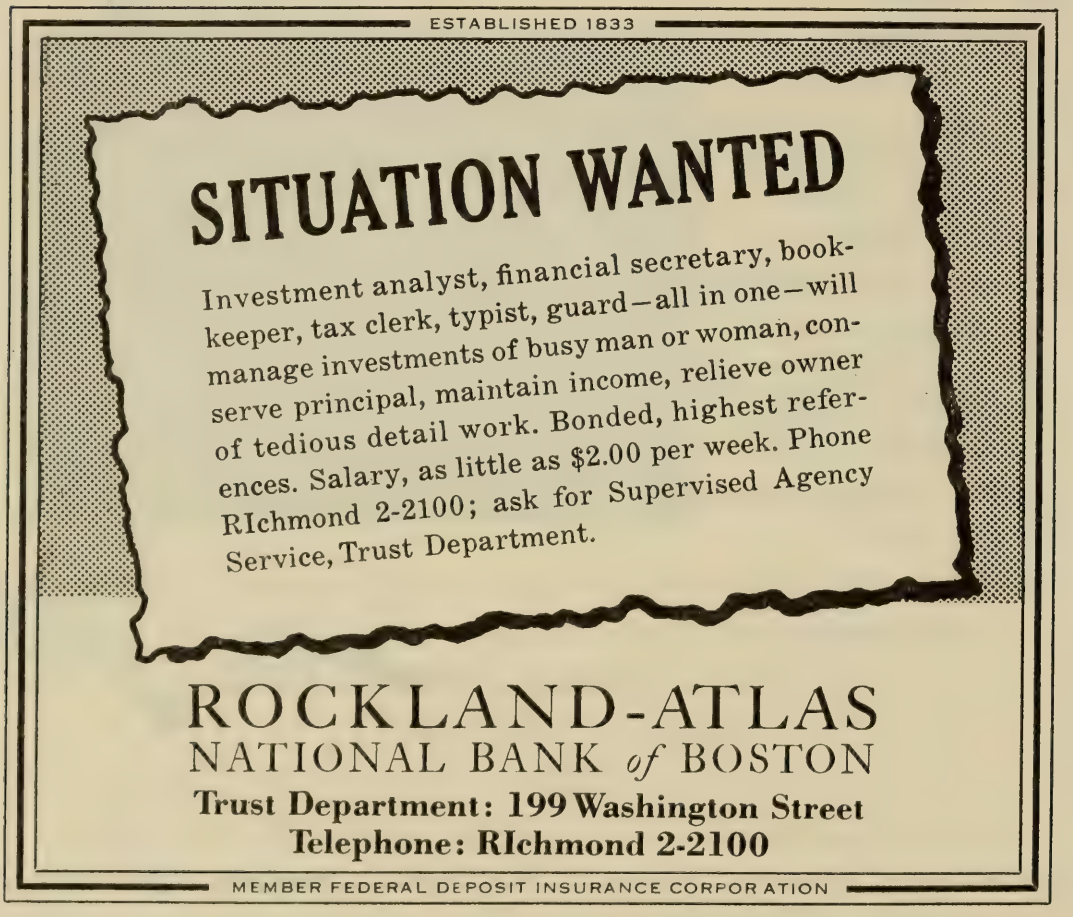
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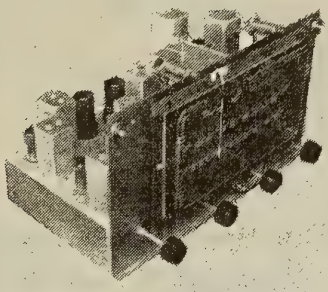
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string quartet. Since his death it has been played in all three forms.

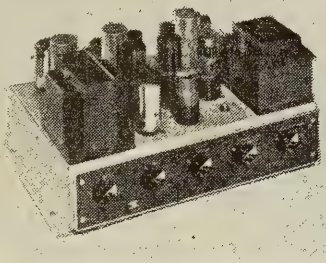
In 1941 Dr. Adolf Aber of the publishing house of Novello in England claimed that "the orchestral version is an arrangement by Max Reger, whereas the quartet version is Hugo Wolf's own." Ernest Newman took evident pleasure in puncturing this claim by mustering incontrovertible facts against it. He pointed out that the phrase, *"Bearbeitet von Max Reger,"* as used by the publisher, Lautèrbach und Kuhn, in Leipzig, on bringing forth the orchestral version in 1903 just after the composer's death, is a loose term, looser than the English "edited." It is sometimes used as a mere technical point to give copyright protection and would thus lead a rival publisher to advocate another version. Dr. Decsey asked Reger in 1904 what part he had had in the edition and was told that he had "merely seen the proofs through the press." This version for mixed orchestra, then, is undoubtedly Wolf's handiwork and whatever may be said for the piece as a string quartet movement, this may be looked upon as the definitive orchestral setting.



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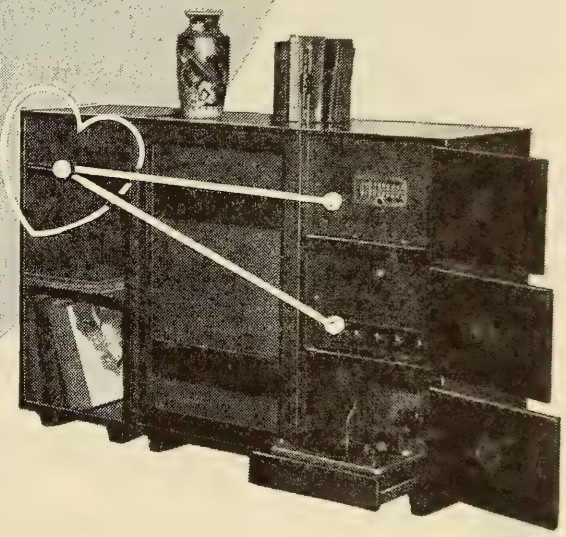


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SYMPHONIC DANCES

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The score of the "Symphonic Dances" is dated 1937. The first performance was given in London under the direction of the composer, December 3 of that year. The first performance in America was at a concert of the Chicago Symphony Orchestra, March 3, 1938, Hindemith again conducting.

The first performance by the Boston Symphony Orchestra was on December 22, 1938.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, glockenspiel and strings.

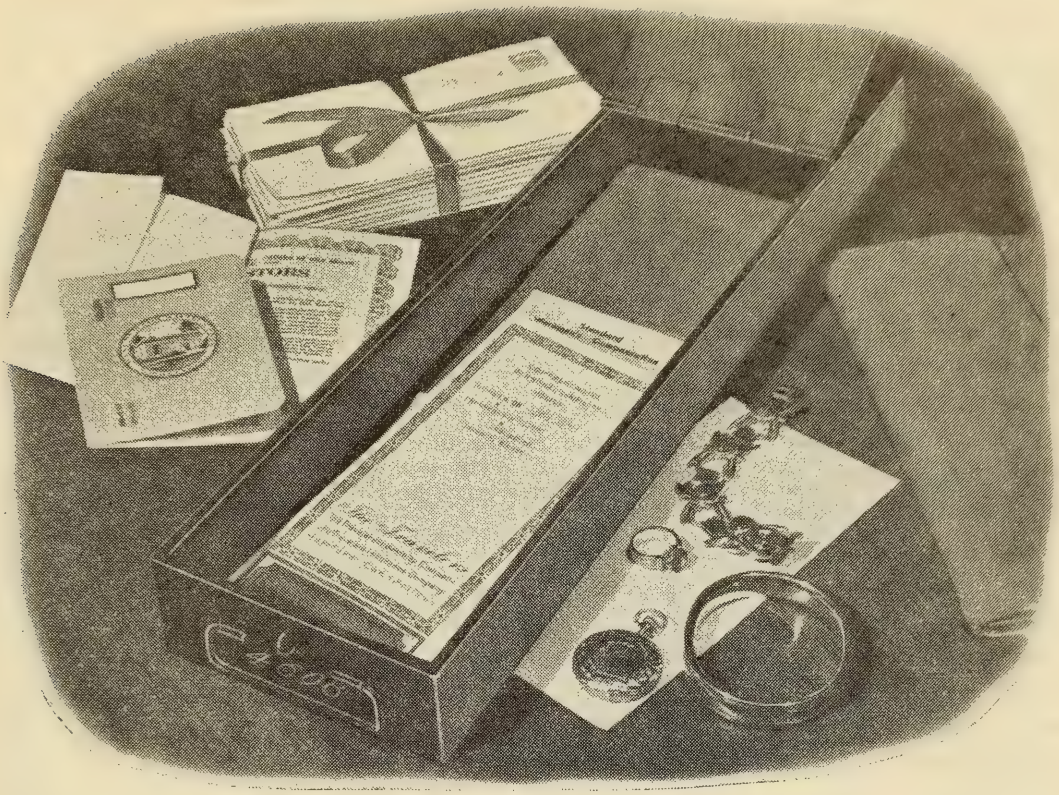
IN THE year 1937, Hindemith began what he intended to be the music of a ballet for the dancer and choreographer, Leonide Massine. When the scheme for the ballet became fixed upon the subject of St. Francis of Assisi, he diverted his musical sketches to symphonic uses, and completed the present score in the autumn.* He thereupon conceived and carried out a quite different music for the ballet, which was entitled *"Nobilissima Visione."*†

* For this information we are indebted to Ernest R. Voigt of the Associated Music Publishers, Inc.

† *"Nobilissima Visione,"* a ballet depicting scenes in the life of St. Francis of Assisi, was first mounted at the Drury Lane Theatre in London, by Leonide Massine, and was danced by the *Ballet Russe de Monte Carlo,* under the title "St. Francis." It was performed in Boston on November 9, 1938.



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The "Symphonic Dances," although less developed than a symphony, take a symphonic outline in the succession of movements, the scherzo coming before the slow movement. There follows a condensation of the analysis contributed to the programs of the British Broadcasting Corporation Orchestra of London.

"The music opens with a slow introduction based on a march-like theme which is repeated with varying orchestration. This leads into the main first movement in quick 3-4 time. It is the most tuneful of the four. It is based on three themes of similar character. The first is introduced by the first violins and is treated fugally by the strings. The second is given mainly to the wood wind; the third is heard first on solo strings. A rhythmic transformation of the march theme in the introduction is announced by the trombones. This, and the first theme, are worked throughout the following sections, but the third reappears and brings the movement to a climax.

"The second movement corresponds to the Scherzo of a symphony. It opens with a striking motif, immediately followed by a theme of irregular rhythmic formation. Another subject is introduced by the first clarinet, and is developed, leading to some fine chords in the brass. After a recurrence of the first theme, a slower section is introduced, consisting of three parts, each punctuated by a pause on a common chord. Then we return to the first section of the movement in the original tempo, but transformed to 6-8 rhythm.

"The slow movement begins with a passage for strings, over which the first clarinet has an elaborate arabesque type of melody. Another melody is introduced

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as a flute solo. After a large climax, the movement closes with a quiet section, based on the clarinet and flute melodies.

"A rather slow introduction to the last movement has a vigorous theme on the strings and wood wind. This is developed in various sections of the orchestra, and succeeded by a theme of more purely harmonic character which leads into the Allegro. The main subject is a long melody given out by the 'cellos, violins, bassoons, and horn, accompanied by quick repeated notes. A subsidiary section leads to some forceful unison and octave passages on the strings, punctuated by outbursts on the wind. A quieter section follows in which the long melody appears as a bassoon solo, strings accompanying *pizzicato*. After more development of this theme, the introduction is reintroduced and its material subjected to further treatment, culminating in a brilliant passage for the whole orchestra, with which the work closes."



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ENTR'ACTE

A NOTE ON HUGO WOLF

By PHILIP HALE

(Written for these programs)

Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the fourth of eight children. The boy learned the violin and the piano. There was household music, — string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870–71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874–75 the Gymnasium at Marburg.

In 1875 Hugo entered the Vienna Conservatory. He studied har-

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mony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the Conservatory was Josef Hellmesberger (1828–93), "a classical violinist and classical conversationalist, a musician *comme il faut* and a Viennese *comme il faut,* an artist whose quartet playing was as celebrated as was the legion of *bons mots* told by him or attributed to him, a man of the world, a distinguished character in the music life of Vienna." One day he received an astounding note, which read pretty much as follows: "You have only one more Christmas to celebrate, then your end will come. Hugo Wolf." Some humorous student played this trick on Hellmesberger and Wolf. In vain did the latter protest his innocence and show his own handwriting: he was dismissed. Then began Wolf's dark and dreary life. From 1877 to 1881 he lived in Vienna as a needy music teacher. In 1875 he had experienced a great pleasure, one that influenced him mightily. He met Richard Wagner, and for a few minutes talked with him. The fifteen-year-old boy wished to show him some of his compositions, Wagner in a most friendly manner told him to wait until he had written riper and more important works; but the courtesy of Wagner's refusal moved Wolf deeply, just as the performance of "Tannhäuser" at Vienna in Novem-

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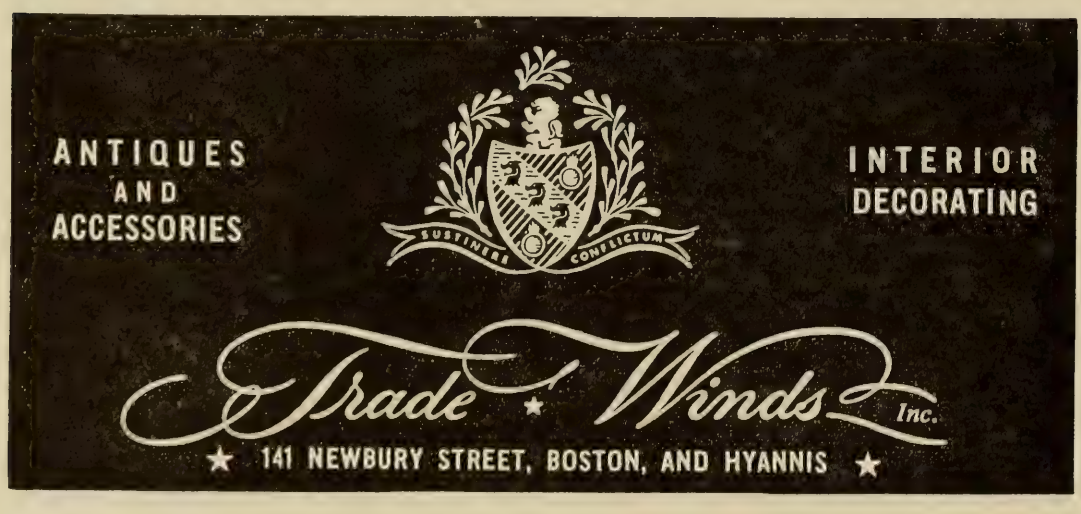
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ber, 1875, had turned him into a fanatical Wagnerite. In these years of poverty Wolf became intimate with Felix Mottl and Adalbert von Goldschmidt. They endeavored to find violin and piano pupils for him. In 1879 his lessons brought him in only thirty-six or thirty-eight guldens a month. He loathed the drudgery of teaching the dull; he did not hesitate to address any stupid daughter of a most respectable family as *"blödes Frauenzimmer."* He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Decsey's Life of the Composer.

Wolf thought of going to America to try his fortune, for America was surely a Tom Tiddler's ground for musicians, but in 1881 he went to Salzburg as second conductor of the opera [the first conductor was Karl Muck]. He did not distinguish himself at Salzburg, where he was allowed to conduct only light operas and operettas. They say that at a rehearsal he addressed the chorus as follows: "O let that stuff alone; I'll play you something from 'Tristan and Isolde.'" He left Salzburg in 1882.

From January 27, 1884, to May, 1887, Wolf was the music critic of







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the *Salonblatt,* "a society journal of the high life of Vienna." Some of the contributed articles are singularly shrewd, pungent, entertaining, and written with infinite gusto. The critic sided with the Wagner-Bruckner faction, and was reckoned by the superficial, indiscriminative readers of Vienna as a malignant foe of Brahms.* He wrote enthusiastically in praise of Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Chopin, Saint-Saëns, and, above all, Wagner and Berlioz. A volume of these articles — "Hugo Wolf's Musikalische Kritiken," edited by Richard Batka and Heinrich Werner for the Vienna Wagner Society — was published at Leipsic in 1911. The volume contains 378 pages.

Wolf's first songs were published in 1887. With the winter of 1888 began the period of his artistic ripeness. His fertility was amazing; perhaps it will prove the destruction of his fame. He set music to poems by Mörike, Eichendorff, Goethe, Keller, cycles from the Spanish and Italian song-books of Geibel and Heyse. It is said that he composed over five hundred songs besides works of larger proportions. His music to Ibsen's "Fest auf Solhaug" was performed at

* See the reference to Wolf's articles in Miss Florence May's smug "Life of Johannes Brahms," vol. ii, pp. 220–221 (London, 1905). Miss May speaks of Wolf gaining "unenviable notoriety by his persistent attacks upon Brahms's compositions." See also Max Kalbeck's Life of Brahms. On the other hand, see Decsey's "Hugo Wolf," vol. i, pp. 87–93.

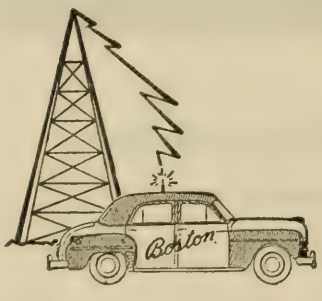
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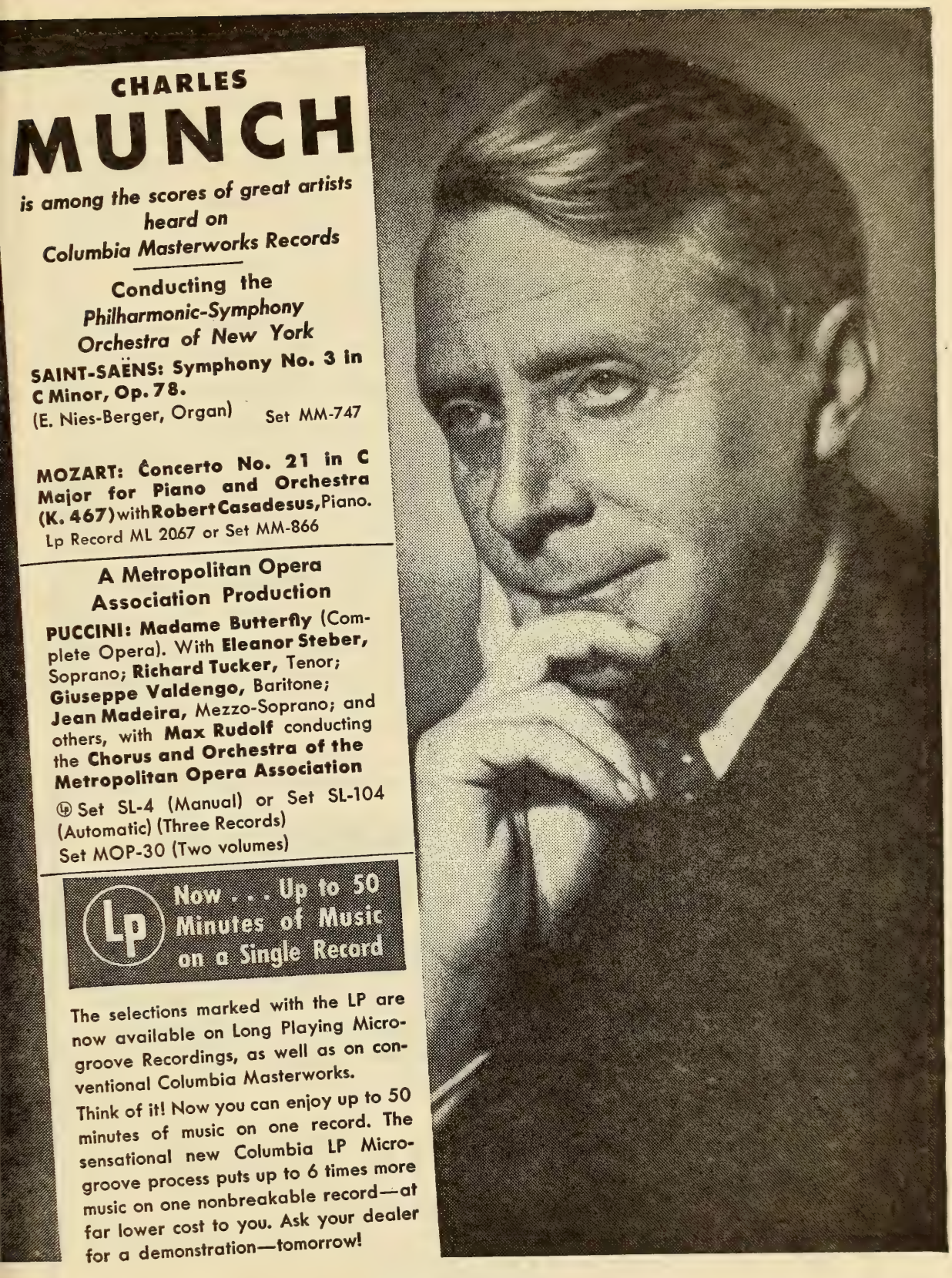
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Vienna in 1892. His first opera, "Der Corregidor," was produced at Mannheim, June 7, 1896. In 1892 he began to be known in Northern Germany, and a propaganda soon made his name familiar. A Wolf Society was started in Berlin, another in Vienna, for the purpose of giving the composer material assistance and spreading his fame. There were friends who were practical counsellors, as Joseph and Franz Schulk in Vienna. There were hysterical enthusiasts who did not hesitate to call him the first of living composers.

Wolf had always been of an excitable nature. His enthusiasm was akin to frenzy. In a letter written to Dr. Emil Kauffmann* in 1890: "To me the supreme principle in art is the stern, harsh, inexorable truth, truth that goes to the extent of cruelty. Kleist, for example, — Wagner always first, — is my man. His wonderfully magnificent 'Penthesilea' is in all likelihood the truest and at the same time the most horribly ferocious tragedy that ever originated in a poet's brain." Hermann Bahr tells us that, when he was with Wolf at Rimbach in 1883, the composer generally had Kleist's tragedy with him; "he raved about it; his hands shook if he read only a couple of verses from it; his eyes glittered; he appeared as one transfigured, as though he saw a higher and brighter sphere whose gates had opened

* Dr. Kauffmann, son of a Heilbronn Gymnasium professor and song-writer, was then music-director of the University of Tübingen.

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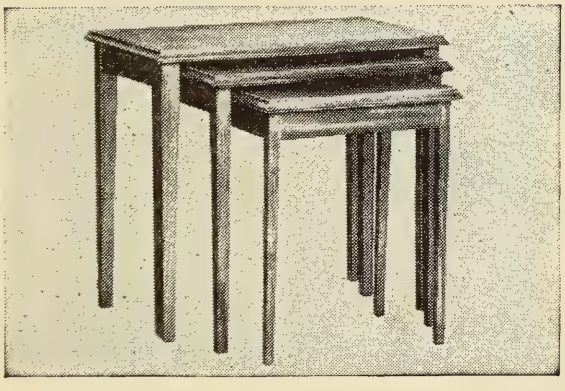
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suddenly." When Wolf went home after a long absence he would hardly exchange greetings before he would take a volume of Kleist from his pocket and read from it to his family and friends. Bahr tells a story that might have been imagined by E. T. A. Hoffmann, and surely Wolf was an Hoffmannesque character. Bahr and Wolf were living together with a common friend, a Dr. E. L., in Vienna. Bahr and his friend were given to hearing the chimes at midnight. Returning home from a "Kneipe" about five one morning, they were eager to go to bed. "The door opened, and from the other room appeared to us Hugo Wolf in a very long shirt, with candle and book in his hand, a most pale and fantastic apparition in the grey uncertain light, with puzzling gestures, now scurrilous, now solemn. He laughed a shrill laugh and jeered at us. Then he came to the middle of the room, waved his candle, and while we were undressing, he began to read to us, chiefly from 'Penthesilea.' And this with such force that we became silent and did not dare to stir; so effective was his speech. The words rushed from his pale lips like black and monstrous birds, which seemed to grow until they filled the whole room with their horrible living shadows; then he suddenly laughed again, and again scoffed at us, and in his long, long shirt, with the flickering candle in his outstretched hand, he disappeared slowly through the door." Bahr then



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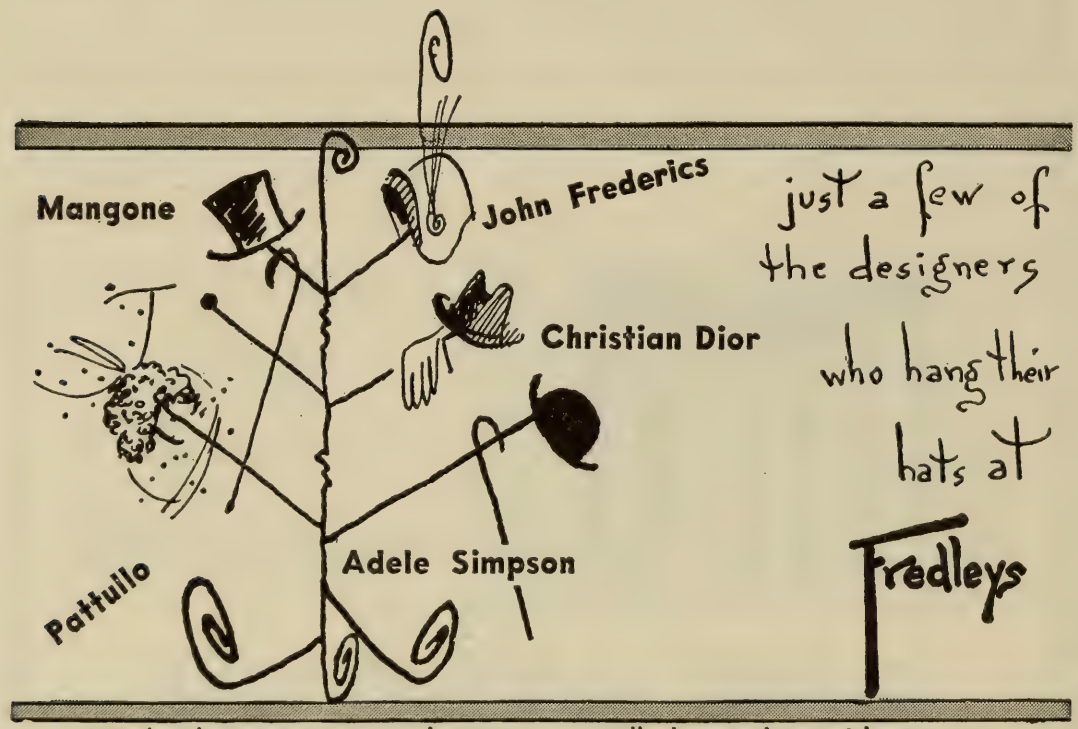
proceeds to tell in extravagant language how, when Wolf read, the words became things of flesh and blood. (See his preface to "Gesammelte Aufsätze über Hugo Wolf," vol. i., Berlin, 1898.)

In 1888 Wolf wrote:—

"March 20. Just after my arrival today I produced my masterwork: 'Erstes Liebeslied eines Mädchens' is out and away the best thing I have ever done. In comparison with this song everything hitherto composed is child's play. The music has such a striking character, as well as such an intensity, that it would rend the nervous system of a block of marble.

"March 21. I withdraw the statement that the 'Erstes Liebeslied eines Mädchens' is my best work, for what I wrote this forenoon, 'Fussreise,' is a million times better. When you have heard this last song, you can have only one wish — to die!"

His mind began to give way in the fall of 1897, when he told his friends that he had been appointed Director of the Vienna Court Opera. His friends persuaded him that it was his duty to call on Gustav Mahler, the director and conductor. He dressed himself in a cere-



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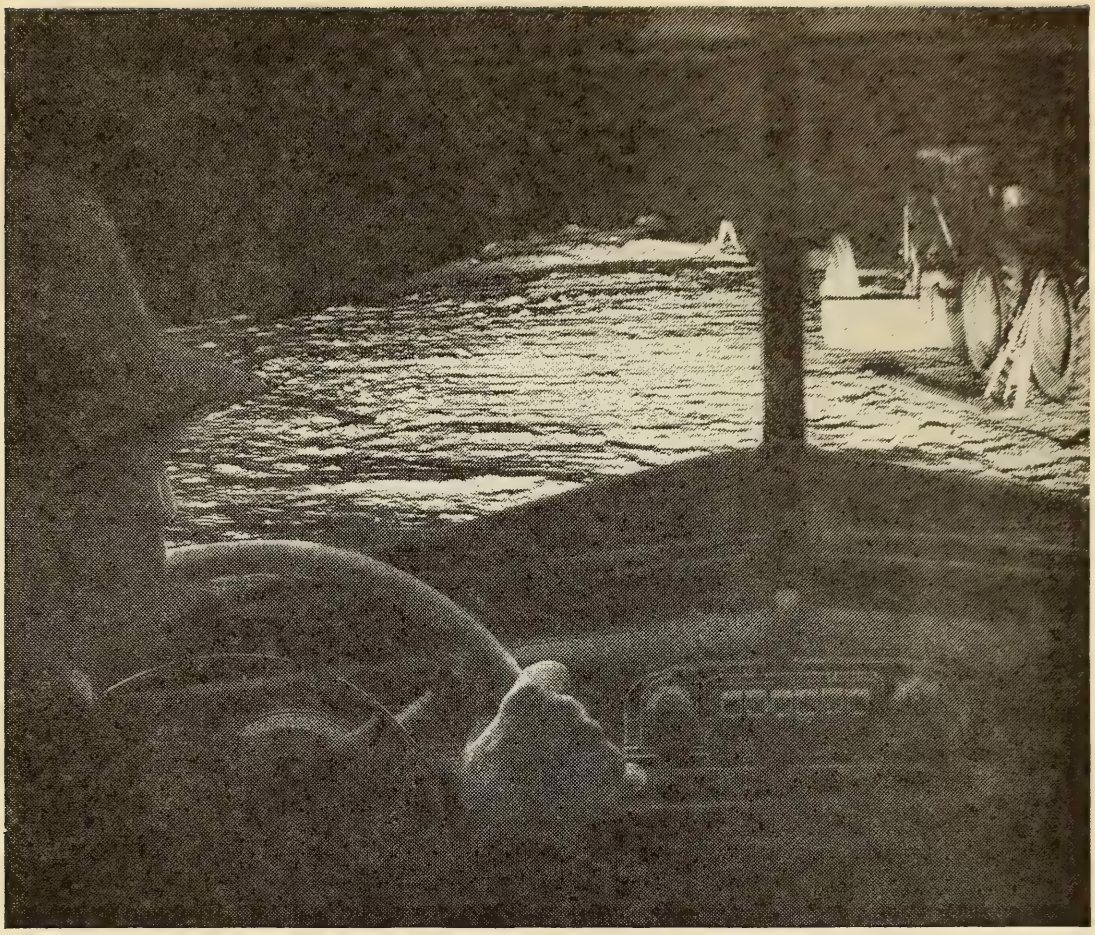
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Did Wagner ever write a symphony?

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monious suit of black and was taken to Dr. Svetlin's asylum in Vienna. There he worked on "Penthesilea," the Italian Serenade, and other compositions. He purposed to make Penthesilea the heroine of his third opera, — his second, "Manuel Venegas," is unfinished. It was thought that he was again sane, and in February, 1898, he was released. He seemed the old familiar Wolf, amiable and social, even more amiable than before his sickness. He visited, he journeyed for recreation. Disappointed because "Der Corregidor" was not produced at the Vienna opera season in the season of 1898, he worked hard on his "Manuel Venegas." But his mind failed him, and he begged to be taken again to an asylum. He entered the Lower Austrian State Insane Aslyum, where he was five years in dying. Now and then he would exclaim, "God, I am then mad!" For a time he recollected clearly the titles, texts, melodies, of his songs, and, when a friend once read to him a newspaper article in which Marcella Pregi was praised for singing "Ich hab' in Pena einen Liebsten wonnen," he laughed and whispered, "Yes, that is my song," and with his hand he gave the right tempo.



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QUARTET IN G MINOR FOR PIANO AND STRINGS, *Op.* 25

By JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Transcribed for Orchestra by ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874

The Piano Quartet of Brahms in G minor, completed in 1861, was first performed on November 16, 1861 at Hamburg, when Clara Schumann was the pianist.

Schönberg made his orchestration of this Quartet at Hollywood, Calif., in 1937. The orchestration had its first performance under the leadership of Otto Klemperer at a concert of the Los Angeles Philharmonic Orchestra, May 5, 1938. It was performed at the concerts of the Chicago Orchestra, December 15, 1938, at the concerts of the Boston Symphony Orchestra, January 31, 1941. Richard Burgin conducted it then and again on January 16, 1942.

The score, which is dated September 19, 1937, calls for two flutes and piccolo, three oboes, two clarinets, E-flat clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, Glockenspiel, xylophone, and strings.

BRAHMS from the age of twenty-four spent portions of three seasons at the Court of Prince Leopold of Lippe-Detmold. This, his only residential paid position, was far from onerous, even though in the autumn of 1860 the restless and independent nature of Brahms demanded its freedom. At Detmold the presence of Brahms was required only from September through December. His duties were to conduct the Court Choral Society and occasionally the Court Orchestra of forty-five musicians, to play the piano when needed, and to give piano lessons to the Princess Frederike of Lippe-Detmold. The friendly courtesy

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by which he was surrounded tempered somewhat his impatience with the rather punctilious etiquette of the courtly routine. On the whole, Brahms derived much from his sojourn at Lippe-Detmold. For the first time he could concern himself with writing music for chorus or chamber groups with the assurance of being able to try it out forthwith. His two Serenades, which were his first orchestral works, were the product of Lippe-Detmold, as were (in sketch form at least) his three Quartets for piano and strings.

Max Kalbeck made the statement in his biography that Brahms played over the Quartet in G minor at Detmold in 1857, together with Joachim and the Brothers Bargheer, but this is doubtful, for when he gave his friend, Clara Schumann, her first inspection of the G minor and A major Quartets in July, 1861, sending the music from Hamburg, where he was working on them, Mme. Schumann's letter of acknowledgment shows that she had received only the first two movements of the G minor Quartet and the scherzo of the A major Quartet. The date "September, 1861" inscribed on the last page of the G minor Quartet would show that there was still a month or so of work to follow — if not of composition, at least of revision. Mme. Schumann, whom Brahms had characteristically instructed to keep the new manuscripts for only a short time, found herself reduced to giving her "first impressions," and wrote from Kreuznach: "Would

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you like me to do that? I have often found that I remain true to my first impressions."

"There is much in the [first] movement of the G minor Quartet that I like, and much that I care for less. The first part seems to me too little G minor and too much D major, and I think that owing to the lack of the former it loses in clarity. The passage after the second *motif,* where it becomes so full of feeling [there follows here the phrase at the entrance of the D major signature]. I do not so much like the passage [phrase that occurs sixteen bars later] because it strikes me as too commonplace for Johannes Brahms. The development in the second part is fine, and the crescendo up to the G major is full of life. But what has become of the repetition of the second theme? Does the motif where the string instruments come in alone *p* take its place? Well, it does all right. And it is so beautiful where the piano joins in in triplets. I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor and did not appear to be so long in comparison with the second part.

"I cannot help thinking that if you had me in mind at all when you were writing it you must have known I should be charmed with the scherzo in C minor. In fact I should hardly call it a scherzo at all. I can only think of it as an allegretto. But it is a piece after my

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own heart! How passionate and profound is the mournful passage [quotation of the melody at the 34th bar, violin over piano arpeggios*]how magnificently it carries one away. . . . I should like to play the piece over and over again to myself forever. And how fine the organ-points must sound! You are certainly smiling at me and thinking that I am not aware of the higher musical value of the first movement. Certainly I am; but in the C minor part I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes."

Whether Brahms heeded Clara Schumann's opinions in further revision we do not know. What we do know is that her approved quotation from the scherzo appears considerably altered in Brahms' printed score.

Brahms sent the two completed quartets to Joseph Joachim at the end of September, writing anxiously: "I am very curious to know what you are going to say about my quartets. It frightens me to think of all the places I wanted to improve in them." But Joachim answered (October 2nd) with more cautious politeness than had Clara:

"On the whole all I can say about them is that their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart. I would rather hear

* Schonberg gives this melody to the clarinet.



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them first and then talk over the details with you. In this way I shall surely be able to accustom myself more readily to much which as yet is new to me. The last three movements of the G minor Quartet have turned out most beautifully; the second one is so well balanced and so full of surprising turns, the third so sincere and happily contrasted, and the last sparkling with character! The idea of the first movement is not as original as I am used to expecting of you; but the way you do develop a theme is often magnificent! Then, too, your second parts are so firmly moulded despite the various contrapuntal and fantastic forms."

Brahms was not in the mood for carefully worded and elaborately considered replies. "Your letter is much too friendly," he answered. "I shook my head continually while I read it. Just let me know your exact opinion; do not wait to hear or even become accustomed to the pieces." Apparently what Brahms wanted was the "first impression" upon others of music he had been working over for months — even years — what kind of reception, for example, the quartets were likely to have at their first hearings.

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Joachim's answer on October 15 was most sanguine about the Finale (*alla Zingarese*), in which he said, "You have completely defeated me on my own territory." He referred, of course, to his own Hungarian Concerto for Violin which he had shown to Brahms at Detmold in 1858. Joachim still found the first movement difficult to digest. "It still continues," he wrote, "to be the one I like least of all. It seems to me that in originality it is comparatively inferior to the following movements and the various irregularities in the rhythmical construction do not seem suited to the character which would be the only justification for their presence." Clara's adverse opinion of this same first movement also persisted, for when she had played at the first performance of the Quartet at the Wörmer Hall in Hamburg, November 16, 1861, she wrote in the privacy of her diary:

"I was frightfully nervous, it may have been anxiety about the quartet, which I had so much at heart. The fiddlers scratched away or slept, although I put my whole heart into it. The last movement took the audience by storm. The quartet only partially satisfies me; there is too little unity in the first movement and the emotion in the Adagio is forced, without really carrying me away. But I love the Allegretto in C minor and the last movement."

The hesitation of Brahms' two friends over the first movement has not been shared by posterity. Donald Francis Tovey, for one, has this to say in Cobbett's Cyclopedic Survey of Chamber Music:

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Rapturous pages are given over to this movement by Daniel Gregory Mason ("The Chamber Music of Brahms"). He is ready to forgive "impetuous youth" for its amplitudes, for the youth is "that of a Titan." The development is "truly heroic," the recapitulation "equals it in Jovian spaciousness," the coda is "long and richly fanciful."

~

The following analysis of the quartet in Schönberg's orchestration is quoted from the programs of the Chicago Orchestra:

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I. *Allegro,* G minor, 4-4 time. The principal theme is stated by the wood wind (for four measures) and strings. The second subject makes its appearance, in D major, in the violoncellos and it is taken up by the wood wind. A second section of this theme is given out (also in D major) by the oboe, accompanied by the strings, some of the latter playing *pizzicato.* There is a third section, its melody being allotted to the violas, the violins taking it up six measures later. The Development section begins with a working out of the principal subject. An episode in G major is heard in the strings over an organ point on G. A sudden *forte* brings back development of the principal theme, this almost immediately being followed by the Recapitulation, its opening subject in the strings. The second subject is now in the violins, its three sections recurring, but with different scoring. A coda is based upon the opening theme and brings the movement to a *pianissimo* close.

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II. Intermezzo (*Allegro ma non troppo,* C minor, 9-8 time). This movement originally was called a "Scherzo" by Brahms. It begins with the principal subject in the oboe and English horn over repeated C's in the second violins. The strings take up the theme. A continuing section is given out by the clarinet, *espressivo,* the violins continuing it. Development of both sections follows. The Trio (*animato*) now supervenes, its subject announced by the violins against a moving figure in the clarinets. At the conclusion of the Trio the whole first part of the movement is repeated and there is a coda, thirteen measures long.

III. *Andante con moto,* E-flat major, 3-4 time. The broad principal subject is stated by the strings and some wood wind instruments, soon to be repeated with fuller instrumentation and larger sonority. The material is now subjected to development. A middle section (*animato*) brings forward a march theme (in C major) in the wood wind with percussion instruments marking the rhythm. After considerable working over of this subject-matter the opening theme and tempo return in the oboe. At the end there is a tranquil coda.

IV. *Rondo alla Zingarese* (*Presto, G* minor, 2-4 time). The Hungarian gypsy character of this movement was one of Brahms' first manifestations of liking for such folk-music — a liking that had its origin in his early association with the Hungarian violinist, Rémenyi — and which he made evident in numerous works of his later years. The subject opens in the strings. A continuing section consists of a bustling figure, also in the strings. The first section returns in the wood wind. A new idea is then set forth in a sixteenth-note figure in the wood wind (*pizzicato* accompaniment in the strings). At the conclusion of this the principal subject returns and is followed by an episode (*Meno presto,* G major, 2-4 time) of distinctly Hungarian character and given out, *forte,* by the full orchestra. A quieter section follows in the violas and violoncellos, and the sixteenth-note figure (*pizzicato* accompaniment in the lower strings) returns. A quasi cadenza is given to the clarinet. Later the principal subject recurs and it is with it that the movement is brought to a brilliant close.

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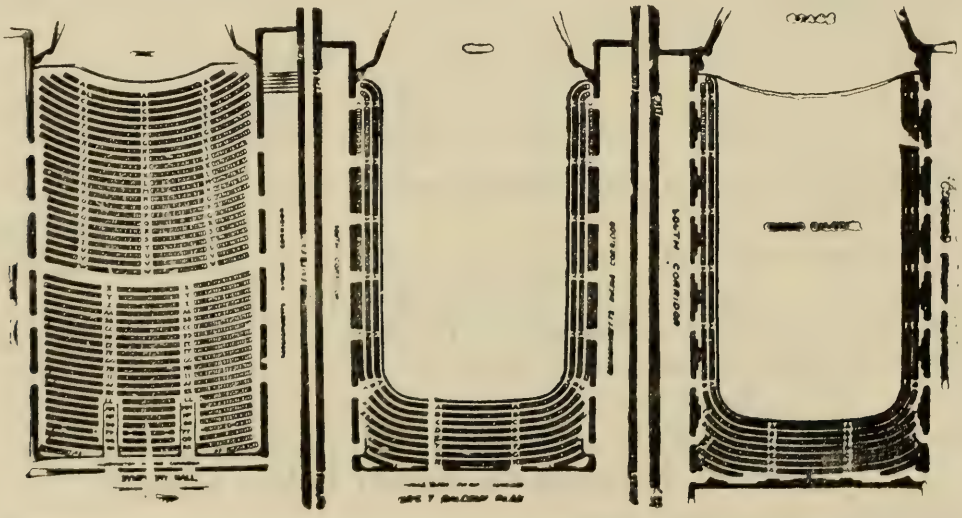
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Satie-Debussy *"Gymnopédies" 1 and 2

Schubert **"Unfinished" Symphony; *Symphony No. 5

Shostakovitch Symphony No. 9

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Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry Pranks"; *"Don Juan"

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Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; "Francesca da Rimini"

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with historical and descriptive notes by

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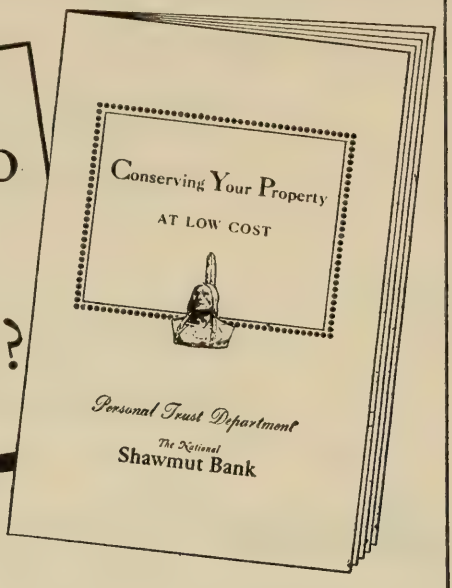
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The exhibition now on view in the Gallery consists of forty paintings, four sculptures, ten prints and one mobile from the Boston Society of Independent Artists' Eighteenth Annual Exhibition held at the Boston Museum of Fine Arts, January 8–28, 1951. Twenty-one art museums throughout New England that served as the Society's sponsors selected the works now on view from nearly seven hundred included in this year's annual show.

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Girl Blowing Horn, by Ture Bengtz

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Five Islands, by Mrs. William H. Brown

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The Nashua Dam, by Rosamond de Kalb

Tremont Street, by Charles Demetropoulos

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Dark Owl, by Howard Gibbs

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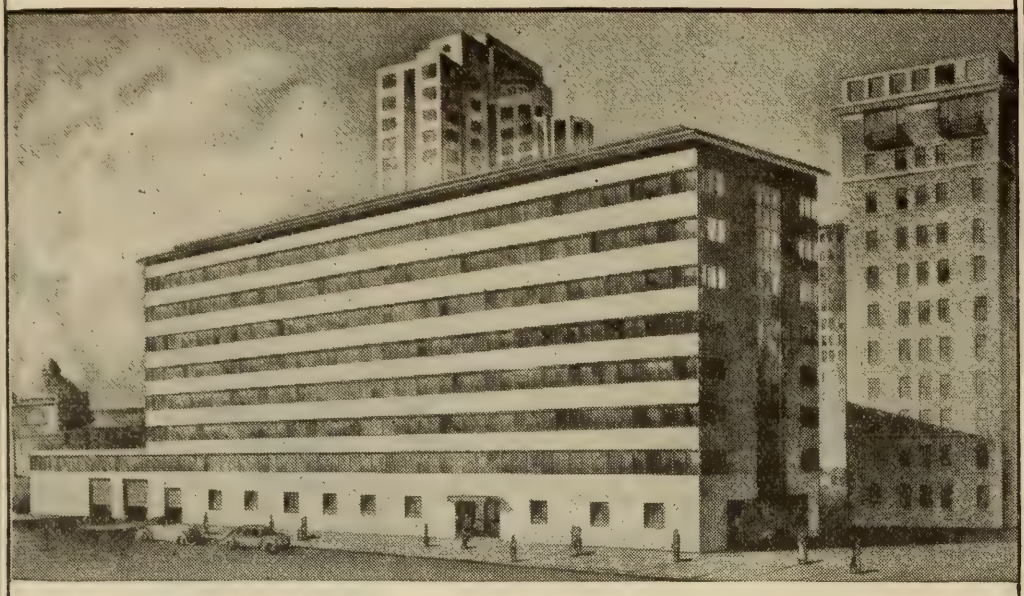
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FRIDAY AFTERNOON, MARCH 2, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 3, *at* 8:30 *o'clock*

MOZART.....Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

NABOKOV.....“La Vita Nuova” Concerto for Soprano, Tenor and Orchestra on Three Excerpts from Dante

I. Recitative and Aria: “The Eating of the Heart”
II. Passacaglia: “The Vision of Death”
III. Fantasia and Rota: “Beatrice's Beatitude”

Soprano: MARY HENDERSON
Tenor: DAVID GAREN
(*First performance*)

INTERMISSION

SCHUBERT.....Mass No. 2, in G major

Kyrie Eleison
Gloria in excelsis
Credo
Sanctus
Benedictus
Agnus Dei

Soprano: CHRISTINA CARDILLO
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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The most recent performances at this series of concerts was on December 17, 1943.

The orchestration includes: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

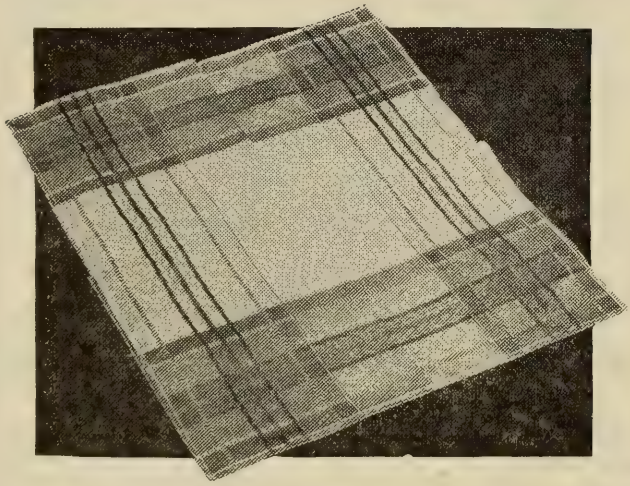
CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets,



Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in



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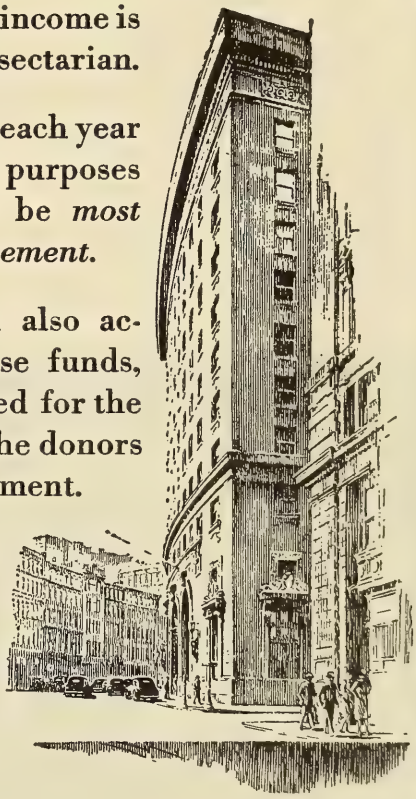
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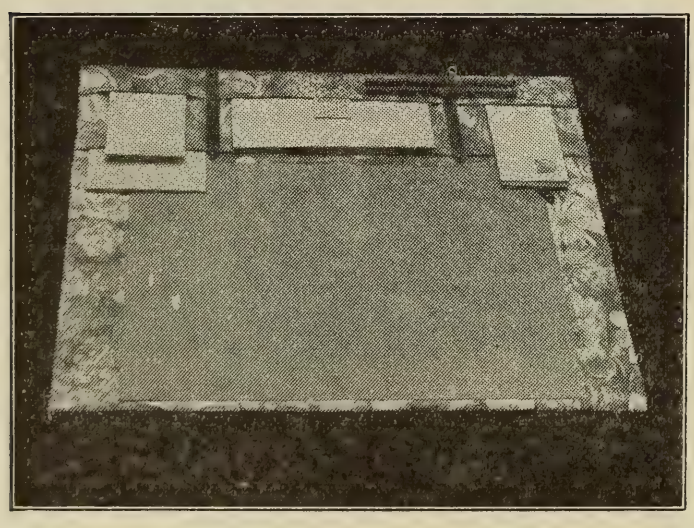
RALPH LOWELL, *President*

publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Sym-

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).



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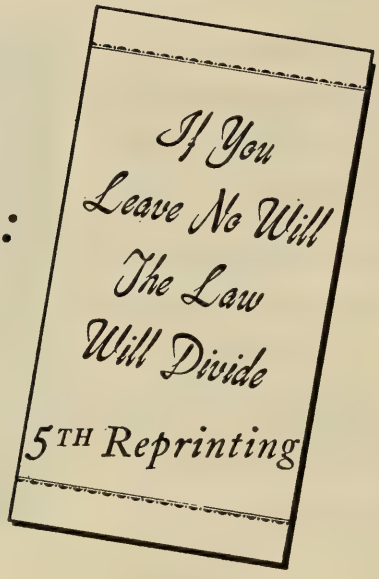
phony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer"

† Save four somewhat poignant dissonances at the climax of the introduction.

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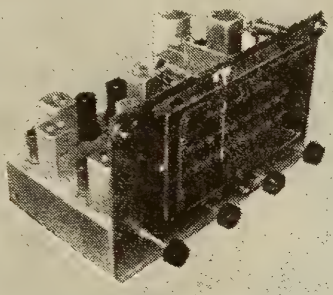
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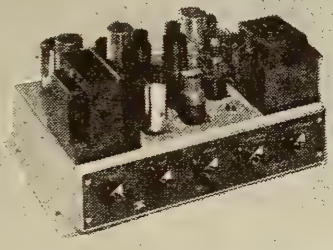
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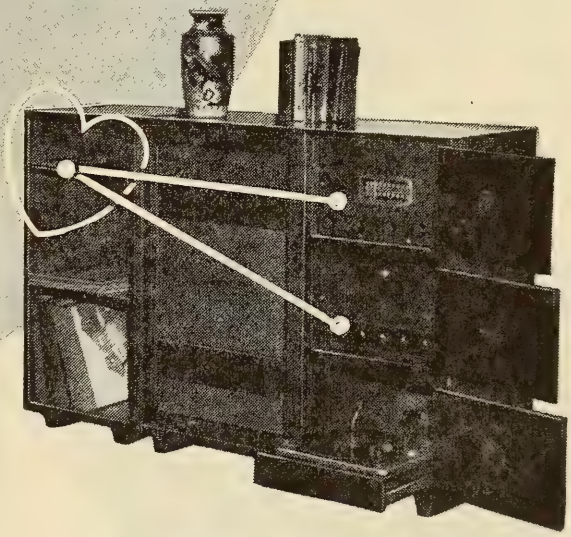


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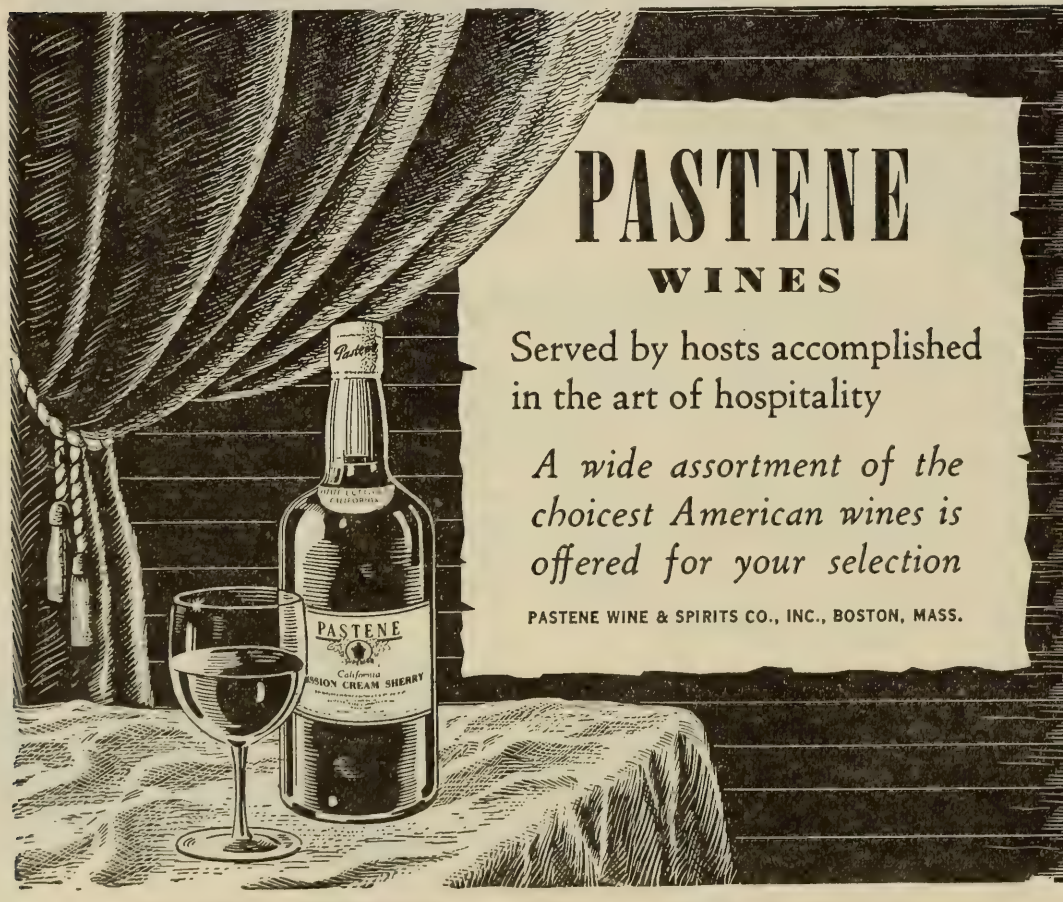
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to the Emperor Joseph II. But the post, which had been held b the Chevalier Gluck until his death the year before, was as unre munerative as it was high-sounding. Mozart's emperor was glad t pare the salary of two thousand florins he had paid to Gluck to les than half — the equivalent of two hundred dollars — in Mozart's case He expected little in return — no exquisite symphonies or operas to se Austria afire — a fresh set of minuets, waltzes, or country dances fo each imperial masked ball in the winter season was quite sufficient Hence the oft-quoted line which Mozart is supposed to have sent bac with one of the imperial receipts: "Too much for what I do — no enough for what I can do."

Mozart uses no oboes in his E-flat symphony, only one flute, an clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blend ing of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flute [flute] gives it clearness and light, and trumpets endow it with bril liancy and freshness." The delicate exploitation of the clarinets is i many parts evident, particularly in the trio of the minuet, where th first carries the melody and the second complements it with arpeggio in the deeper register.



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By Nikolai Nabokov

Born in St. Petersburg, April 17, 1903

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Dante Gabriel Rossetti, in the introduction to his translation of *La Vita Nuova,* notes the necessity of "a knowledge of the *Vita Nuova* for the full comprehension of the part borne by Beatrice in the *Commedia.* Moreover, it is only from the perusal of its earliest and then undivulged self-communings that we can divine the whole bitterness of wrong to such a soul as Dante's, its poignant sense of abandonment, or its deep and jealous refuge in memory. Above all, it is here that we find the first manifestations of that wisdom of obedience, that natural breath of duty, which afterwards, in the *Commedia,* lifted up a mighty voice for warning and testimony. Throughout the *Vita Nuova* there is a strain like the first falling murmur which reaches the ear in some remote meadow, and prepares us to look upon the sea.

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"Boccaccio, in his Life of Dante, tells us that the great poet, in later life, was ashamed of this work of his youth. Such a statement hardly seems reconcilable with the allusions to it made or implied in the *Commedia;* but it is true that the *Vita Nuova* is a book which only youth could have produced, and which must chiefly remain sacred to the young; to each of whom the figure of Beatrice, less lifelike than lovelike, will seem the friend of his own heart." Rossetti interprets the sense of *"nuova"* as "that revulsion of his being which Dante so minutely describes as having occurred simultaneously with his first sight of Beatrice."

The young Dante confesses his love for the lady whom he has seen at a distance but never addressed, and whom, one must feel, he could not have addressed without the shattering of his poet's idealization. His sentiments take the recurring form of sonnets prefaced by explanatory paragraphs, and the text here used derives from both the prose and the verse. Although the composer has modified the translation for metrical purposes, the original words of Rossetti are here given:

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Tenor:

And as I thought of her a gentle sleep fell upon me, wherein a marvelous vision was presented to me. I discerned the figure of a lord of terrible aspect to such as would gaze upon him; speaking, he said many things, I could understand but a few, and of these this – "I am thy master." (*Ego dominus tuus*). In his arms it seemed to me that a person was sleeping, covered only by a blood-colored cloth; upon whom looking attentively, I knew that it was the Lady of the salutation who had deigned the day before to salute me. And he who held her held also in his hand a thing that was burning with flames; And he said to me: "Behold thy heart." (*Vide cor tuum*). But when he had remained with me a little while, I thought he set himself to awaken her that slept; after the which he made her to eat my heart that flamed in his hand. And she ate as one fearing. Then all his joy was turned into most bitter weeping; and as he wept he gathered the lady into his arms, and it seemed to me that he went up towards heaven:

(The poet thereupon writes a sonnet to make known his vision):

Soprano:

To every heart sweet pain doth move,
And unto which these words may now be brought
For true interpretation and kind thought,
Be greeting in our Lord's name, which is love.

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Of those long hours wherein the stars above,
Wake and keep watch, the third was almost nought,
When love was shown me with such terrors fraught
Which made me shudder.—
He seemed like one who is full of joy, and had
My heart within his hand, and on his arm
My lady, with a mantle round her, slept;
Whom (having wakened her) anon he made
To eat that heart; she ate, as fearing harm.
Then he went out; and as he went, he wept.

Tenor:

This sonnet is divided in two parts. In the first part I give greeting, and ask an answer; in the second I signify what thing has to be answered to. The second part commences here:

Soprano:

"Of those long hours it was the third hour."

II. PASSACAGLIA

Tenor:

Then the sun went out, so that the stars showed themselves, and they were of such a color that I knew they must be weeping: and it seemed to me that the birds fell dead out of the sky. And a friend came unto me and said: "Hast thou not heard? She that was thine excellent lady hath been taken out of life."

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Soprano:

Hast thou not heard it said thy Lady, she that was so fair — thy Lady fair is dead.

Tenor:

Sweet death now come unto me and be not bitter against me any longer: surely there where thou hast been, thou hast learned gentleness. Wherefore come now unto me.

III. Fantasia e Rota

Soprano:

Beyond the sphere which spreads to widest space
Now soars the sigh that my heart sends above:
A new perception born of grieving love
Guideth it upward the untrodden ways.

Tenor:

This sonnet comprises five parts. In the first, I tell whither my thought goeth, naming the place by the name of one of its effects. In the second I say wherefore it goeth up, and who makes it go thus. In the third, I tell what it saw, namely a lady honoured. And I then call it a "Pilgrim Spirit," because it goes up spiritually, and like a pilgrim who is out of his known country.

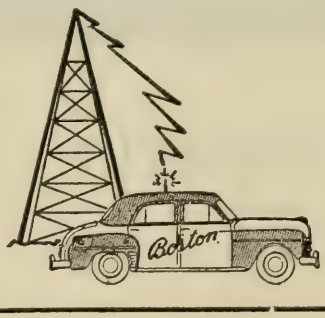
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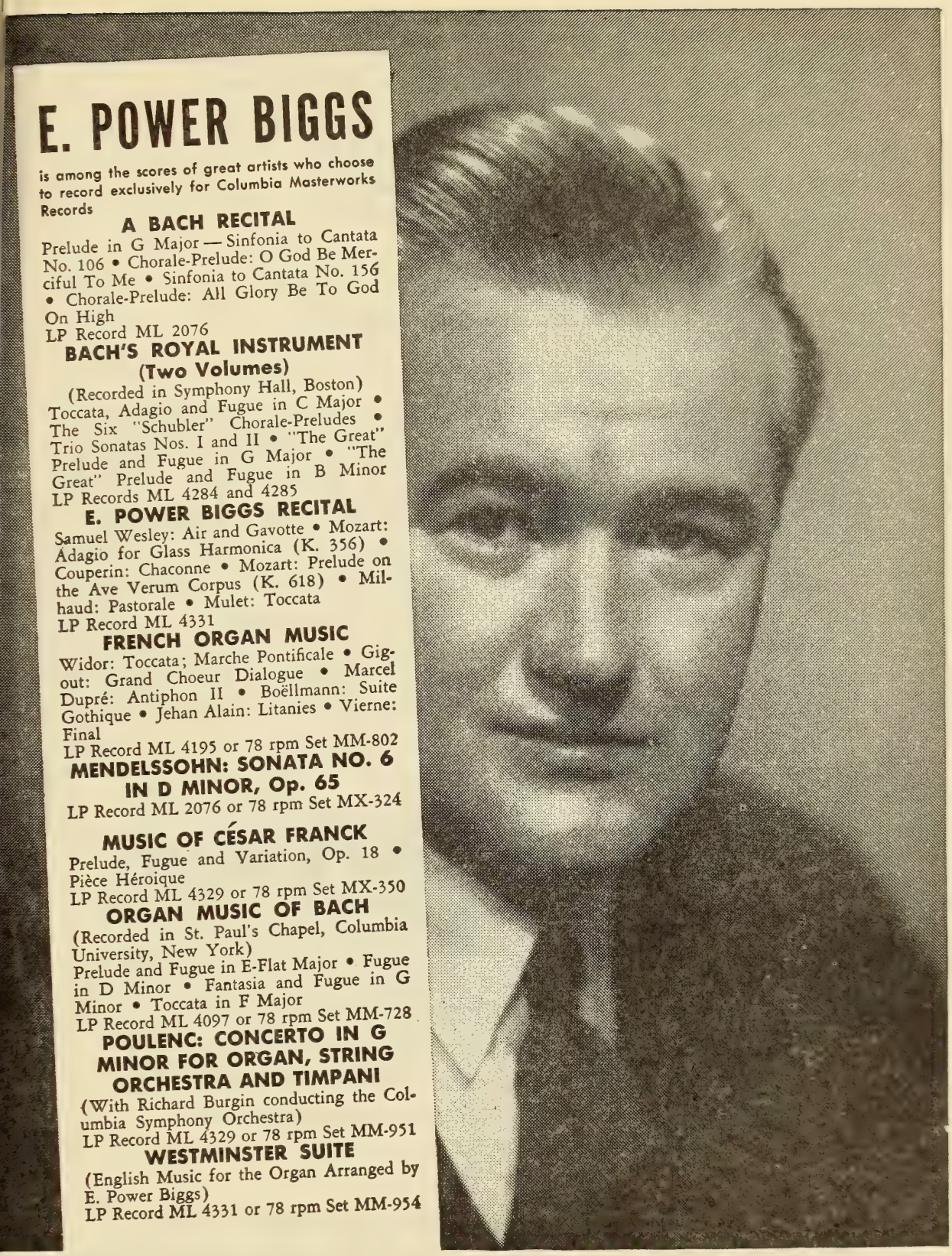
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When it hath reached unto the end, and stays,
It sees a lady round whom splendours move
In homage till by the great light thereof
Abashed, the pilgrim spirit stands at gaze.
It sees her such that when it tells me this
Which it hath seen, I understand it not,
It hath a speech so subtle and so fine.

Soprano and Tenor:

And yet I know its voice within my thoughts.
Often remembereth mé of Beatrice:
So that I understand it, ladies mine.

Nikolai Nabokov was the son of Dmitri Nikolaievitch Nabokov, who, as a Minister of Justice, legislated toward the abolishing of serfdom in Russia. Studying as a child in his native city, he became the pupil in 1917 of Vladimir Rebikov, who had been the pupil of Tchaikovsky. In 1921 he went to the *Hochschule* in Berlin, studying with Paul Juon and later with Ferruccio Busoni. He completed his study in Paris, attending the Sorbonne. Mr. Nabokov's compositions include the Ballet Oratorio *"Ode,"* requested by Serge de Diaghilev and first performed in 1928. In 1929 he composed his Lyric Symphony, which, introduced by Pierre Monteux in Paris, was played at the con-

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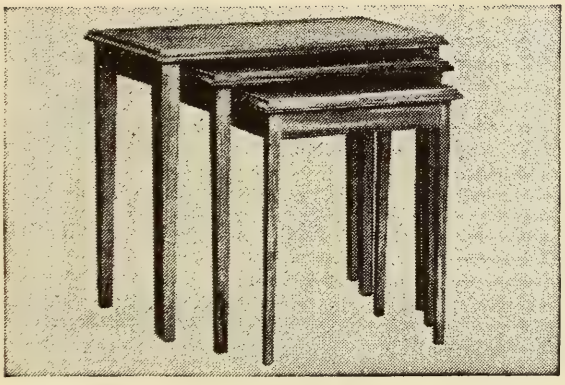
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certs of the Boston Symphony Orchestra October 31–November 1, 1930, under the direction of Dr. Koussevitzky. Mr. Nabokov came to America in 1933. In that year he composed an Oratorio on the Book of Job, which was first performed in Paris, and later at the Worcester Festival in 1934. He composed the Ballet *"La Vie de Polichinelle"* in 1934; his ballet "Union Pacific" figured in the 1934–35 season of the Ballet Russe de Monte Carlo. Mr. Nabokov wrote as head of the department of music in Wells College in Aurora, New York, for performance at this college Incidental Music to Milton's "Samson Agonistes" (1938). His Elegy for Voice and Orchestra, *"The Return of Pushkin,"* had its first performance at these concerts January 2, 1948 (Marina Koshetz, soloist). He has written a Ballet, *"Aphrodite,"* a *"Sinfonia Biblica,"* "America was Promises" (to a text of MacLeish, for radio performance), and music in smaller forms.

During the war he served as Colonel with the American Military Government in Germany (Morale Division). At present he is on the faculty of the Peabody Conservatory of Music in Baltimore.



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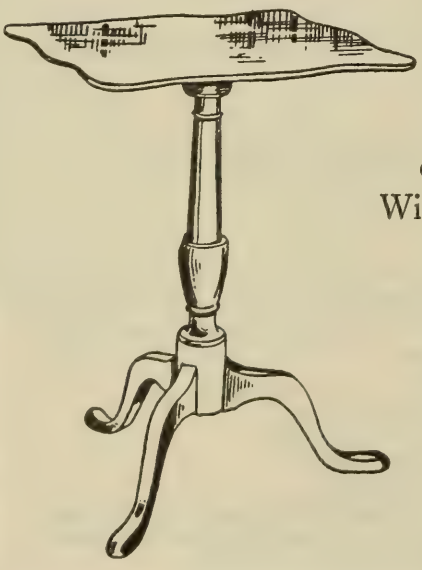
In the first chapter of his book, Old Friends and New Music, *Nicolas Nabokov gives a nostalgic description of his boyhood days in Russia. A portion is here quoted by kind permission of the publisher, Little, Brown and Company.*

In my early boyhood years, the outer world seemed as intangible as the mirages in the South Russian steppes which, in the scorching heat, bathe ephemeral villages in nonexistent lakes. There were many absorbing pleasures and occupations. In the summer we went on long walks in the forest, to pick berries or mushrooms, or to hunt for the moths and butterflies with which my brother and Tze-Tze had started a token collection. Piotr Sigismundovich Tzetzenyevsky (Tze-Tze, for short) was our new part-Polish, part-Russion tutor, to whom we had both taken a great liking. On celebrations, like my mother's or stepfather's birthday, an elaborate picnic was held, followed in the evening by an equally elaborate display of fireworks. From the terrace of our house we could see star-filled rockets burst over the Niemen with a hollow report and follow the blue Bengal lights as they floated downstream and died on the glossy surface of the river.

The picnics were carefully prepared and planned long in advance by a self-appointed conspiratorial committee consisting of Aunt Carolina, the hunchback housekeeper Maria Filipovna, the old cook Eliza-

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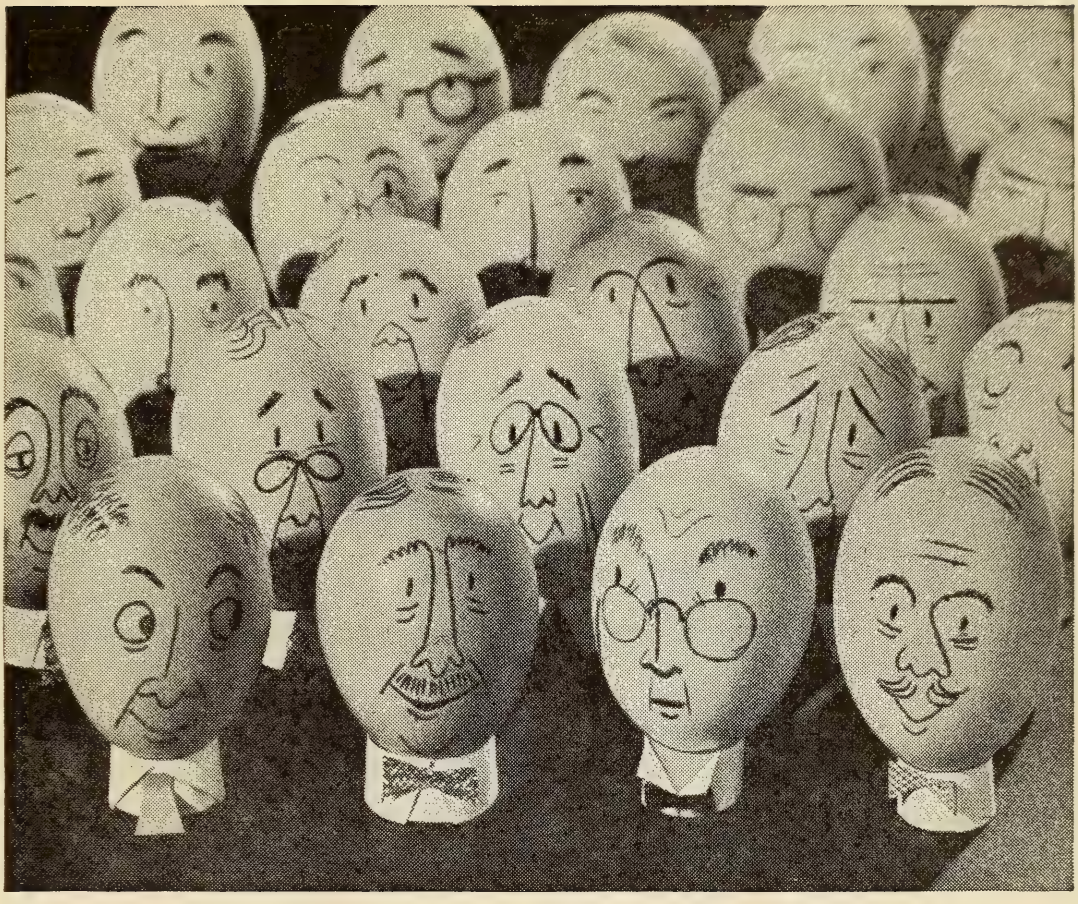
The Employers' Musical Corner

BACK in 1872 Boston's noted bandmaster, Patrick Gilmore, staged a gigantic World Peace Jubilee and International Music Festival. He invited Johann Strauss, the "Waltz King," to come to America to add to the occasion. At first Strauss hesitated, but changed his mind after learning he would receive $100,000, and could bring his wife, two servants, and his pet Newfoundland dog. Strauss led a performance of his "Blue Danube" Waltzes with the help of 2,000 instrumentalists, a chorus of 20,000, and a hundred assistant conductors. Bostonians took Strauss to their hearts. Locks of his hair were eagerly sought as souvenirs. One of his servants made a small fortune as a hair peddler. The only hitch was that the buyers did not realize the hair belonged to Strauss's dog.

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beth and the haughty and imposing-looking head butler Nikifor, the "wolf" of our village girls, whose graying whiskers and double-barreled, strawberry-scented beard used to tickle my neck when he served at the table.

The committee meetings took place in the greatest secrecy in Aunt Carolina's private study. No one was allowed in. The picnics were supposed to be a total surprise to everyone in the family outside of the members of the committee. But fortunately our keyhole intelligence was always able to penetrate Aunt Carolina's security curtain and hence know exactly on what day, at what time and where the picnic would be held.

Early on the morning of the picnic I would slip out of my bed and tiptoe through a dark corridor up a narrow, winding staircase to the attic. From there, out of a bull's-eye window, I would watch the servants loading a large cart with chairs, tables and baskets filled with china and food, and large boxes holding various cooking utensils, and an enormous copper samovar. An hour later I could see the cart being drawn by a pair of horses across the roadless pastureland that separated our house from "the Oakwoods," that is, from that part of our forest under each of whose ancient oaks Napoleon was supposed to have slept during his Russian campaign.

The picnic party would not take off until noon because of the vast amount of ceremony which preceded our departure and which was endured by all concerned with resignation as if it were an immutable, sacred ritual. The ceremony began in my mother's boudoir with the

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birthday greetings and presentation of presents by the children. While we were paying our studied birthday compliments and handing over our gifts, Clara, my mother's chambermaid, dressed my mother's hair. Clara served as a kind of Greek chorus, commenting about the beauty, the usefulness and the quality of our handicraft gifts. *"Ach,* Madame," she would exclaim, looking at a carved picture frame displaying the color-pencil drawing of a red-headed toadstool. "Look! How finely carved are all these twists and turns in the wood and how lifelike this lovely mushroom!" Or with equal enthusiasm she would greet a paper weight inlaid with a swallow-tail butterfly, and weighted with lead. The lead plates for these paper weights were secured by Dr. Silberstein, our visiting dentist, who came to us once a year from Vilna and peddled for five days his awesome dental gear in my stepfather's study. After the children's birthday greetings were complete, and the hair had been dressed in a smooth coiffure garnished by several diamond-studded combs, my mother would descend past the elk and boar heads, the stuffed grouse and various other hunting trivia that decorated the wall of the stairway leading to the entrance hall of our house. There she would receive the birthday greetings of the priest, the police chief, the postmaster, the rotund village horse doctor, the emaciated rabbi, the permanently ill-shaven and ulcerous-looking superintendent and various other village notables, in addition to the many relatives and friends who were living or visiting at our home. After these birthday greeting ceremonies, which took some two hours, there followed the hour-long

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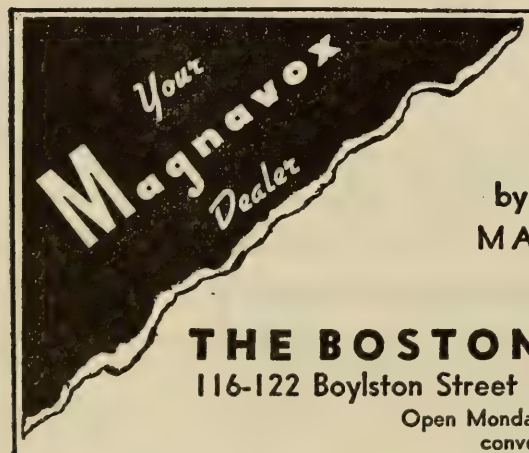
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ordeal of the *Molyeben* (the Greek Orthodox equivalent of the *Te Deum*). This was usually celebrated in the main drawing room and required from those attending it an intemperate amount of kneeling, self-crossing and bowing. The *Molyeben* was sung, or rather bleated, in the goaty tenor of Father Basil, our cachectic village priest, in an incongruous antiphon with his enormous deacon, whose bottomless bass seemed to emerge from a fifty-ton barrel in a Munich *Brauhaus*. Towards the end, the *Molyeben* became a procession, carried through all the rooms of our house, with copious aspersion of the walls and the furniture with holy water. Upon the return of the procession to the drawing room, it came to a close with a general anointment of all foreheads with myrrh. This was accompanied by the distribution to each of a handful of *Prosphora* (sacrificial bread) cut up into neat, tiny cubes and the passing of the silver cup containing a dilution of sacrificial wine and warm water called *Tyeplota* (warmth), both of which, according to Greek Orthodox tradition, are symbols, or "friendly reminders," of the Eucharist and represent a survival in diminutive of the *agapae,* the "love feasts" of the early Christians.

By the time my moist palm received its share of *Prosphora* and my mouth was given a sip of the wine and water mixture, I was so hungry, so thirsty and so relieved that the *Molyeben* had come to an end that ever since the taste of unleavened bread and diluted wine has remained the most *final* and savory in the world.

The disposition of forces invading "the Oakwoods" was as follows:

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SECOND CARRIAGE. Equally a victoria, but less fancy.

Passengers: Aunt Carolina, squeezing Miss Slipcover into one quarter of the back seat. Opposite them, Mlle. Vérrière, the French governess and old family friend, and my older sister, Onia.

THIRD AND FOURTH CARRIAGES (a trim French cabriolet on high rubber wheels and an enormous, squeaky Russian gig) contained the rest of the permanent or temporary inhabitants of our house, such as the visiting guests and relatives, the housekeeper, Tze-Tze, and usually one or two village dignitaries including, of course, the priest and his gigantic collaborator, the deacon.

The four carriages started rolling away in quick and orderly succession. The horses' hoofs thundered across the bridge, arousing flocks of tar-black rooks from the lilac and elderberry bushes that surrounded the western tower of our "castle." We drove through the country yard of the estate, past the smithy and carpenter shop, the barn, the hayloft, the stable and the cowshed with its precious new attachment, the modern steam-powered dairy, which my mother had had built against the advice of my stepfather and the superintendent, who considered it an extravagance, despite its exceptional hygienic virtues of which my mother was justifiably proud.

The carriages reached "the Oakwoods" in file. We got out and were greeted by the butler and the other servants, who had been in the

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woods since early morning and had set and decorated a fifty-foot-long table under two of the oldest and tallest oaks that stood on the edge of the forest. The table was covered with a white cloth, decorated with garlands of fern and juniper and, between the plates and silver, bunches of lily of the valley stood in low, broad-mouthed pitchers. The meal began at once. It was long and copious and in no way different from the nonpicnic holiday meals at our house, except that here, in the woods, the festive veal roast was cooked on a spit over an open fire and the baked potatoes, or "potatoes in uniform" as they are called in Russia, gleamed with specks of salt crystals and white ash from baking on the ground in a heap of charcoal ashes. Champagne was served with dessert — an enormous ivory tower of vanilla ice cream with burnt-sugar hair falling down from its tip and a lacelike fence, also of burnt sugar, built around it. And with the champagne came toasts and speeches delivered by most of the mature males at the table, concluding each time with a loud, threefold "Hurrah." Finally, after the speech of the priest, whose thread wound itself in spirals around a number of supposedly happy marriages of the Old and the New Testament (Abraham and Sarah, Jacob and Rachel, Constantin and Helen), carefully avoiding the less fortunate ones (Mr. and Mrs. Lot, Samson and Delilah, Judith and Holofernes), the deacon, from the bottom of his bellows, began intoning a supplication for the "health, prosperity, and

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longevity" of Their Majesties the Emperor and Empress, their Imperial Children and their whole Imperial house, the Holy Synod of the Russian Orthodox Church, my mother, her husband, her children, her brothers, uncles, aunts, nephews, cousins, friends and well-wishers, absent or present, abroad or at home, traveling or resting, and our employees, our servants and fellow villagers, and so by gradual extension of the hoped-for Divine Blessing to an evergrowing and more inclusive circle he reached the pinnacle of his capacities and bugled out the last words of the prayer with such vehemence and intensity that the glassware on the table started shaking and Miss Slipcover muffled her ears against the onrush of the deacon's sonorous call:

> And to everyone and to a-a-all
> give, O Lo — o — o — ord, lo-o-ong
> yea — a — ars,

he howled, making a supreme glissando into the stratosphere of his range. Standing around the table, the champagne glasses in hand, all of us, family, friends, relatives and servants, picked up the topmost pitch of the deacon's last note and bellowed back to him, the familiar melody of the *Molyeben's* last prayer:

> Long years —
> Lo-o-o-ong years —
> L-o-o-o-o-ong ye — ars . . .



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MASS IN G MAJOR, No. 2

By FRANZ SCHUBERT

Born in Liechtental, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his second Mass in 1815, between March 2 and March 7. It was first performed in the same spring at the parish church of Liechtental.

This Mass calls for chorus, soprano, tenor and bass solos and string orchestra with organ.

SCHUBERT wrote six Masses, besides other shorter works for church service, *Kyries, Stabat Maters* and *Salve Reginas.* The first of the Masses, in F major, was composed in 1813, the G major in 1815, and another in C major in the following year. A fragmentary Mass in A minor was composed in 1822; the A-flat major Mass between 1819 and 1822 and the great E-flat major Mass, a worthy product of Schubert's final year, in the summer of 1828 between the posthumous C major Symphony and the String Quintet.

"Though composed for a very limited orchestra," wrote Sir George Grove of the Mass in G major, "and not without tokens of hurry, it

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is a masterpiece." That this Mass was modest in requirements and written in the space of six days is no reflection on the abilities or seriousness of the eighteen-year-old Schubert. His first Mass (in F major) of the previous year (also written for the church of Liechtental) had moments of power and grandeur, with drums and brass. He had plunged deeply into opera, and in *Fernando* especially, he had shown dramatic incisiveness. In this Mass he evidently chose to write a quiet, contemplative music for voices, lightly accompanied. It was a *Land-Messe,* described by Schubert's friend, Franz Doppler, as intended for the use of the composer's young friends of the choir in the Pfarrkirche of Liechtental. He composed readily and swiftly, because at this time his pen neither faltered nor ceased. Choral music, chamber music, theater music poured forth in this year. Of songs alone, 149 are attributable to 1815, the *Erlkönig* and *Heidenröslein* among them.

The *Kyrie* of the G major Mass is straightforward, the *Christe eleison* introduced by the soprano solo. The *Gloria* (Allegro maestoso) has a brilliant accompaniment and a forceful setting. Again the part for soprano is combined with simple choral writing. The *Credo* begins softly, over a staccato but flowing bass. With the *Crucifixus,* the music attains power, but subsides to pianissimo at *in Spiritum sanctum.* The *Sanctus* is appropriately solemn, the *Osanna* a fugato, brief but in contrast to the music which has been chordal up to this point. In the *Benedictus,* an expressive andante grazioso, the soprano, tenor and bass solos enter in canon, the chorus returning in the *Osanna.* In the

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Agnus Dei (lento) the soprano, and briefly the bass, alternate with gentle phrases from the choir.

Much has been made of certain omissions in the text. In the *Credo* of this, as in all six of Schubert's Masses, the words *Et in unam sanctam catholicam et apostolicam ecclesiam* do not appear.‡ This would exclude the Masses, according to the strict ritual procedure. The church in Schubert's Vienna would have been lax in this regard. But a papal decree of July 7, 1894, forbade textual omissions in the celebration of the Mass. Subsequent editions of this Mass accordingly interpolate the missing words with added measures. Did Schubert deliberately slight the vested church, the priesthood which he is known never to have held in high regard?* It is true that his spirit rebelled against the strictures of constituted authority and at this particular time he was unhappy at the duties of teaching as assistant in his father's school — a burden which he was presently to shake off. Schubert was a free spirit, a Bohemian through his short life, congenial in his own circle of poets, painters and musicians. But he was no violent rebel as Beethoven was. It was not in his nature to challenge, but simply to go his own free way. It is unlikely that, as a boy of eighteen, it would have occurred to him to flaunt church tradition.

After Schubert's death, the manuscript remained in the hands of his brother, Ferdinand. The Mass appeared in publication in 1846 from the press of Marko Berra in Prague, when it was anounced as composed by Robert Führer, Kapellmeister of the Domkirche of St. Veit in Prague. The score stated that it was "Composed for the installation of the Countess Maria Caroline as Abbess of the Convent of Theresa at Hrodschin." The orchestration added trumpets and drums, which could be explained by the fact that Ferdinand had added them for a performance in the *Stift Klosterneuburg*. This piece of bald piracy brought from Ferdinand the following letter to the *Allgemeiner Musikzeitung* of Vienna, dated December 5, 1847.

Dear Sir!

There has appeared in Prague from the press of Marco Berra a Mass entitled "A Mass in G, etc., etc." I have received from the

‡ Also omitted are the words in the *Gloria*, "*Qui sedes ad dexteram Patris*," and "*Jesu Christe*" (after "*tu solus altissimus.*") The restored text is used in this performance.

* Alfred Einstein, in *Schubert, a Musical Portrait*, gives a considered answer to this question.

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firm of Diabelli, as Professor and Kapellmeister of the Society for the Circulation of Worthy Church Music, a copy of the above and was not a little surprised to behold a composition of my beloved brother, Franz, note by note as it came from his pen, from A to Z, so to speak.

I accordingly turned to the publisher of this work with the request that he rectify the error, notify those who own it that this Mass was composed not by Robert Führer in Prague, but by Franz Schubert in Vienna in the year 1815, and to correct the title page accordingly.

Since Herr Berra would not agree to make rectification, I have handed over the original score to the firm of Diabelli [the publisher of Schubert's music] as their lawful property.

I now ask you to be kind enough to bring this unfortunate occurrence to general attention in your valued paper, whereby I should be much indebted to you as your

Friend and Servant,

FERDINAND SCHUBERT.

The letter was duly published on December 14, the incident has been duly recorded in the Schubert literature, whereby Herr Führer, according to Schubert's biographer Walter Dahms, has attained "a certain kind of immortality."

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Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale") Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

Programs subject to change

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To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, April 4th, at four o'clock.

A special program has been arranged by Mr. Munch to follow the meeting, and at its conclusion, the Trustees and Mr. Munch will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

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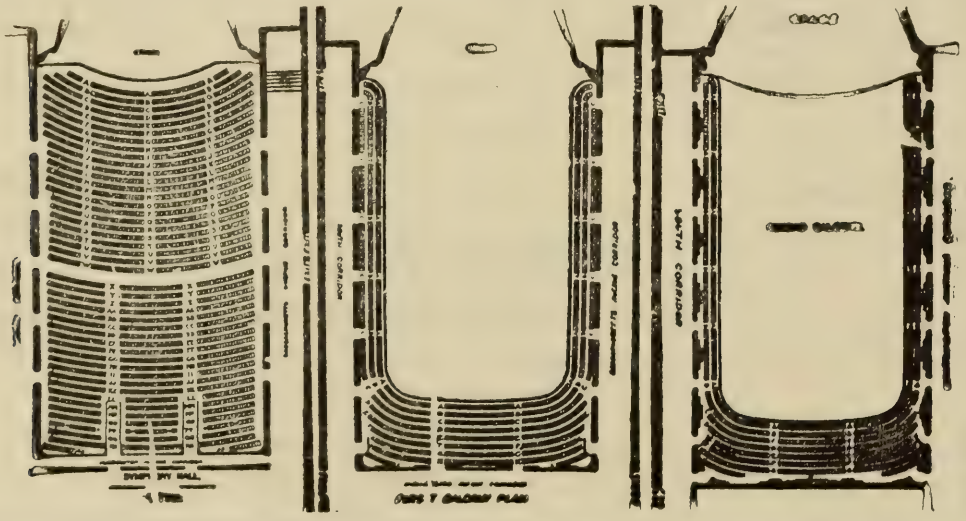
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Brahms Symphonies Nos. **3, 4: Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México"; "Appalachian Spring"; "A Lincoln Portrait" (Melvyn Douglas)

Debussy "La Mer"

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Handel Larghetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

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with historical and descriptive notes by

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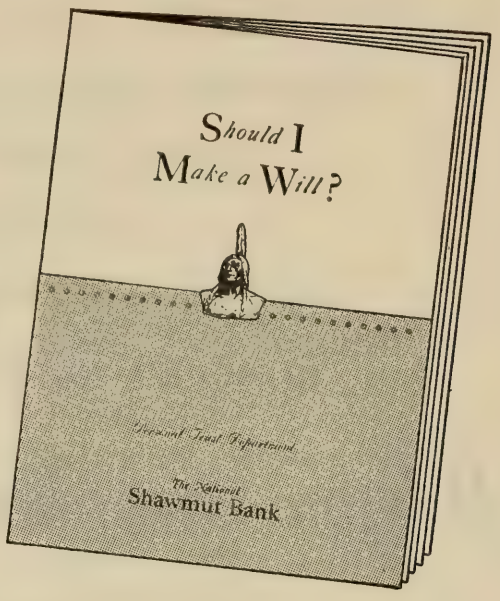
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TANGLEWOOD SCHOOL PLANS ANNOUNCED

The Berkshire Music Center, Dr. Serge Koussevitzky, Director, has announced that students are already enrolling for its ninth session, July 2 to August 12. A special feature of this summer's session will be a production on July 30 and 31 of Tchaikovsky's "Pique Dame," to be conducted by Dr. Koussevitzky and staged by Boris Goldovsky. This will mark Dr. Koussevitzky's first appearance in this country as a conductor of opera. Another innovation will be a special course for music teachers, called Music for Music Educators, to be supervised by Augustus D. Zanzig, the director of music in the Brookline Public Schools and lecturer on music education at Harvard University.

The faculty will be headed by Dr. Koussevitzky as Director with Aaron Copland as Assistant Director. Luigi Dallapiccola, eminent Italian composer, will come to this country for the first time to join Mr. Copland in the Composition Department. In the department of instrumental music and conducting, Dr. Koussevitzky will have as assistants Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet. Leonard Bernstein, for several years a member of the conducting faculty, will be away on a leave of absence. Hugh Ross will again be in charge of the choral activities, assisted by Alfred Nash Patterson. The Festival Chorus will perform Beetho-

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ven's Missa Solemnis under the direction of Dr. Koussevitzky in the Berkshire Festival series. The Small Choir will perform several Bach choral works and a Mozart Mass in the Bach-Mozart series. The principal players of the Boston Symphony Orchestra will give instruction in orchestral playing and in chamber music in the division of which Gregor Piatigorsky is head and William Kroll associate head. Other teachers in this department are Jean Bedetti, Ralph Berkowitz, Lukas Foss, Fernand Gillet and Ruth Posselt.

Students at the Music Center will attend the fifteen concerts of the Berkshire Festival (July 7-August 12) conducted by Dr. Koussevitzky, Charles Munch, who will visit Tanglewood for the first time, and Eleazar de Carvalho. The school will present about 40 performances during its six week session, including choral, operatic, orchestral and chamber-music concerts. Music lovers who contribute to the support of the school through the Friends of the Berkshire Music Center are invited to these concerts. Student aid grants from the Tanglewood Revolving Scholarship Fund are available for all departments, as well as such special awards as the Heifetz Award for violinists, the Crofts and Wechsler prizes in composition and the Mann awards for instrumental players. Inquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

• •

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A little more than 2,000 years ago the existence of the settlement from which Paris was to grow was first recorded in history. Julius Caesar mentioned Lutetia (the present Ile de la Cité) in his *De Bello Gallico* in 53 B.C. and in the following book wrote: *"Id est oppidum Parisiorum quod positum est in insula fluminis Sequanae."* The little island was the stronghold of those "Parisii" who were fishermen of the Seine.

The two thousandth anniversary of the Paris of history is to be celebrated this spring in France and in other parts of the world. In Boston, thirteen weeks of special events will open with a ceremony at the State House on March 13. Charles Munch and the Boston Symphony Orchestra will dedicate this week's program of French music to the occasion.

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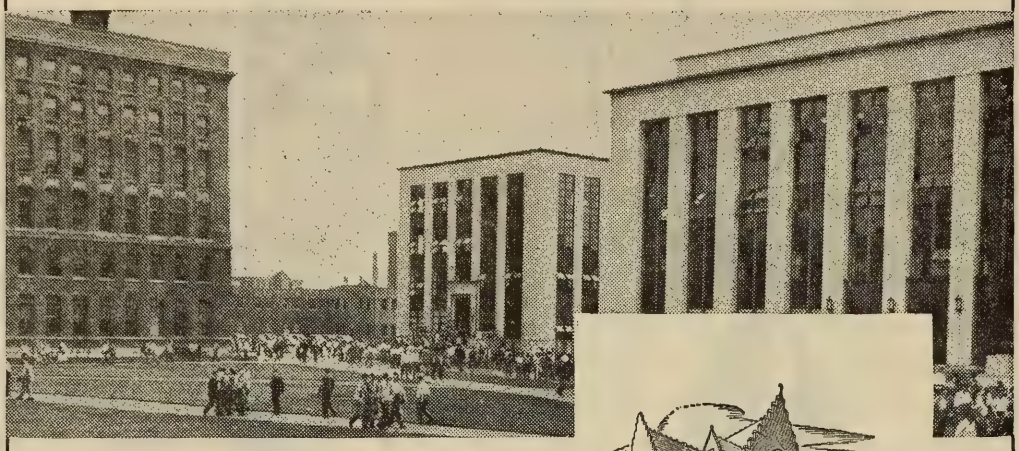
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PRELUDE TO *"PÉNÉLOPE"*

By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, May 13, 1845; died at Passy, November 4, 1924

Pénélope, Poème Lyrique in three acts to a text of René Fauchois was composed in 1913 and first performed at Monte Carlo on March 4 of that year. The first performance in Paris was at the Théâtre des Champs Élysées, May 10, 1913. The opera was performed in concert form under the auspices of the Department of Music at Harvard University at Sanders Theatre, November 29, 1945, as part of a festival in honor of the 100th anniversary of Fauré's birth. Nadia Boulanger conducted.

The Prelude was performed at the concerts of the Boston Symphony Orchestra March 28, 1919 (Henri Rabaud conducting) and December 5, 1924, shortly after the composer's death (Serge Koussevitzky conducting).

The Prelude calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, harp and strings.

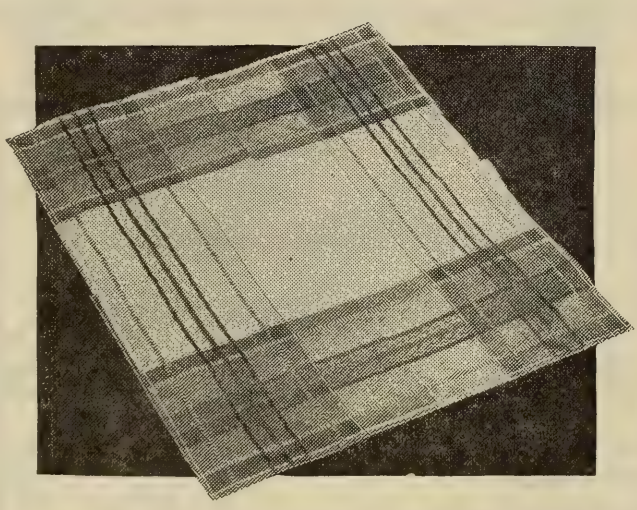
FAURÉ seems to have had an affinity for classical subjects, for his earlier opera, composed in 1900, was *Prométhée.* It is told that René Fauchois met Fauré in about the year 1908 when his suggestion



of a libretto on Ulysses and Penelope was enthusiastically received and accordingly acted upon.

The plot except for a few details is derived from Homer's *Iliad.* The first act opens with the spinning scene and the importunate suitors who wish the Queen to believe that her husband is lost. Ulysses enters, disguised as a beggar, and is recognized by no one except his old nurse (not, as in the *Iliad,* by his dog). The second act shows Penelope on the crest of a hill overlooking the sea. She prays to the gods for the return of her husband. Ulysses appears, but does not reveal himself. The third act shows the great hall of Ulysses' palace. Penelope, pressed to accept a husband and successor to the throne, concedes that he who can bend the bow of Ulysses shall be the man. After none of the suitors can do this, the disguised Ulysses steps forward, bends the bow and slays the pretender, Eurymaque. With the help of the populace, the other suitors are put to death. The opera ends with a hymn to Zeus in praise of freedom and conjugal fidelity.

The Prelude is based upon two themes, first that of Penelope, a melody developed at once in the strings, and the second, plainly descriptive of Ulysses, entering suddenly fortissimo in the horns.



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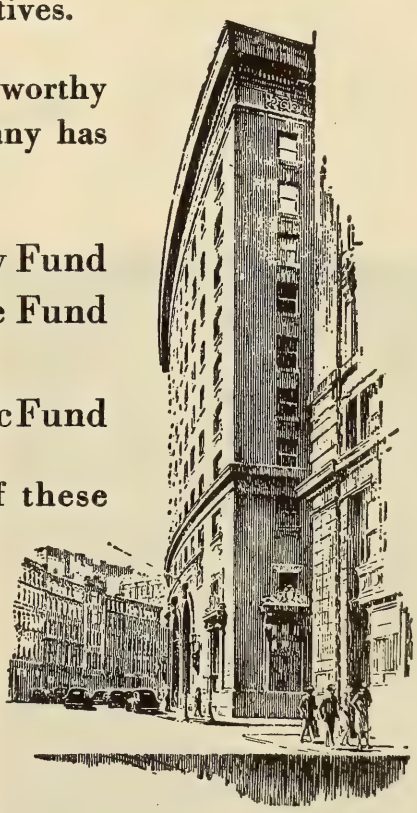
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The theme of Penelope brings the Prelude to a close. Charles Koechlin remarks of the Prelude that it shows "the heroism of noble expectancy, the sublime fidelity of the wife with her invincible hope: the music is just this. At the peak of the exaltation of Penelope there appears at first from afar the motive of Ulysses – of a Doric simplicity which certain themes from *Prométhée* have almost foretold, almost outlined. And the development grows entirely from these two themes." Koechlin has been careful to point out that the music is Greek in feeling (*intérieurement Grec*) and not scientifically or modally so. Its "modern" harmony and melody are "fused into a complete unity of conception and of style."

The Opera on its first performance was generally applauded and praised. But one critic, discussing its probable popularity, remarked: "it is no *Madame Butterfly*."



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PÉNÉLOPE

By ARTHUR HONEGGER

(Quoted from "Incantation aux Fossiles" (Éditions d'Ouchy)

Of all contemporary musico-dramatic works, *Pénélope* is perhaps the most moving. Is it the extreme simplicity of the means, the particularly just accent of certain lines, the abstention from all exterior effects or dramatic facility? I cannot say, and I can only add that the miracle which results in this emotion is at least as alive today as it was at the first hearing. I know that many countries which know and cultivate music are still unaware of the art of Fauré! Belonging to one of these countries, I can take a fairly objective account of this kind of indifference, the more so because I must confess having taken rather a long time to penetrate the mystery of this subtle language. As with many others, the admirable restraint of his discourse once seemed to me a lack of forcefulness, the elegant nonchalance of certain lines led me to assume a certain facility, a harmonic ambiguity unacceptable to the Beethovenian intransigence on which my musical feeling is based. But since then I have evolved, and been illumined by all the magic virtues of this music.

No other music is so resistant to literary explanation. Besides Mozart and Schubert I know no one whose music is more purely and exclusively music. Since Fauré has written many melodies, he is widely

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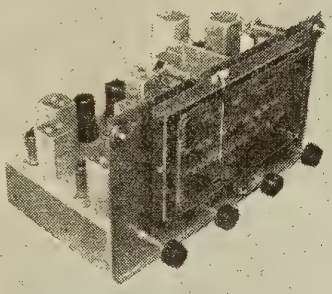
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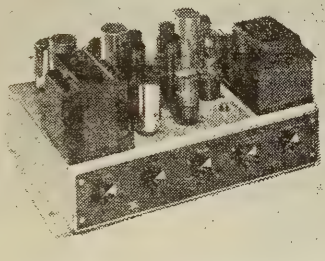
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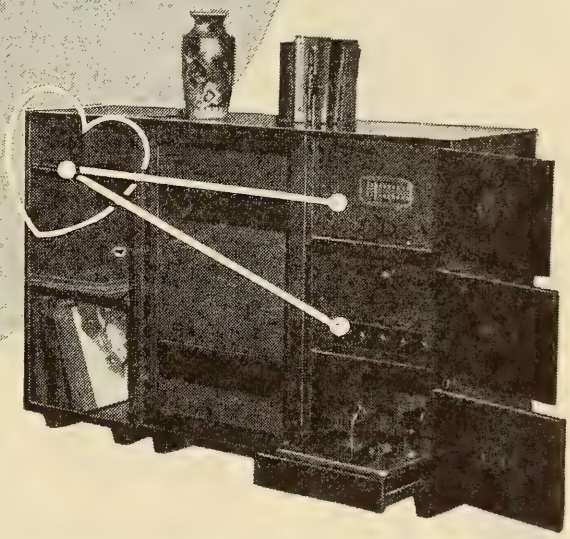


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considered as a "distinguished melodist." On the other hand – I believe A. Hoéré was one of the first proponents of this theory – it is preeminently the harmonic contribution of Fauré which has made him an innovator, an innovator without exterior show, who has found only what touches the very heart of the musical material. These melodic lines are simple, they often consist of nothing more than scales or parts of scales variously rhythmed (*Élégie, Thème et Variations* for piano, second theme of the finale of the *Quartet* in C, etc.). But the remarkable richness of the harmonization gives them a character and a personality which many have tried in vain to imitate.

Two chords which could be called *"Tristesse de Pénélope"* open the Prelude and throughout the work their marked color is to create the atmosphere which pervades the whole. It is not that this chord succession is exceptional in itself, it could be found elsewhere, but here it expresses so justly the heavy sigh of a heart tormented by separation that one cannot imagine anything else in its place. There are many such examples which could be found throughout the score: the harmonies which accompany the entrance of Ulysses, the motive of the bow, and the sequence which so splendidly closes the first act.

The fine performances at the *Opéra* have brought forward all these qualities, and the public has seemed to sense and perceive them more deeply than before. Perhaps they have understood them as characteristic of their race, and very specifically French.



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SYMPHONY NO. 5

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed last December in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky. It is here performed by the kind permission of Dr. Koussevitzky.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949. The Fifth Symphony is here having its first performances.

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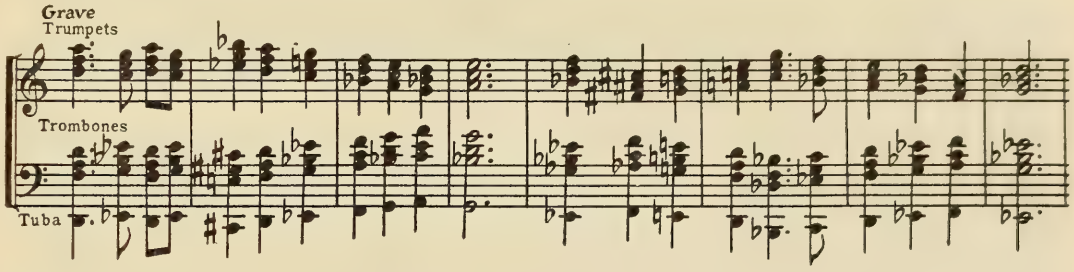
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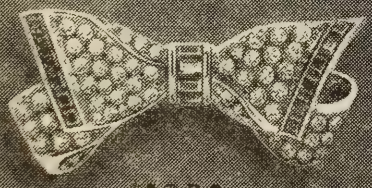
The Symphony begins with the orchestra in full sonority in a broad theme*:



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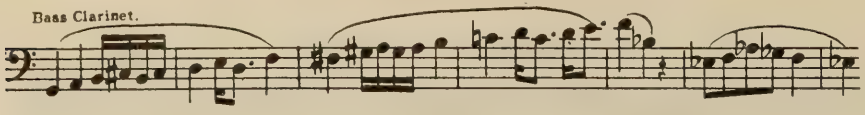
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The music soon subsides and a second subject is heard from the clarinets and then the English horn:



The initial fortissimo subject returns and is then treated pianissimo by the divided strings with ornamental figures in the woodwinds, picked up by the strings. The movement ends pianissimo.

The second movement (allegretto 3-8) opens with a duet in light staccato between the clarinet and the first violins:



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and a short adagio section in common time which ends in a crescendo with predominant brass. There is a more agitated recurrence of the allegretto subject. The adagio returns briefly before the end.

The finale (4-4) opens with repeated staccato notes from the brass, at once taken up by the strings which carry a swift string figure in a persistent forte until the very close. The perpetual motion generates rhythmically incisive episodes in a symphony of tragic import throughout.

Under the title "*Symphonie No.* 5" the composer has written in a cryptic parenthesis: "*(di tre re).*" The answer may be found at the end of each movement, where the last note is a drum tap on D, pianissimo.

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NATURE IN MUSIC

By ARTHUR HONEGGER

(Quoted from "Incantation aux Fossiles" — Editions d'Ouchy, Lausanne)

THIS characterization which returns periodically to the programs of the Lamoureux Concerts is what might be called a *"specialité-maison."* It is the choice, as judicious as subtle, of pieces brought under one label, endowing the concerts with a fundamental unity, realization, and definition. *"La Nature en Musique"* has served as title on several occasions. Almost unfailingly the *Pastoral* Symphony has begun it, followed by *Forest Murmurs,* and *On the Steppes of Central Asia.* This time, a special effort was made for, apart from the unremovable *Pastorale,* we are to have the *Prelude à l'après-midi d'un faune* (a faun who shows his nature, I suppose), the *Fountains of Rome* of Respighi, and even *Suite for a Summer Day* (not "on the Mountain") by Jeanne Leleu, a living composer.

A courageous development, from which I foresee that *"la Nature en Musique"* may hold for us still further pleasant surprises.

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From time to time the Lamoureux concerts have also favored us by celebrating "Heroism in music," with the *Eroica* Symphony, a bravura concerto and the *Marche héroique* of Saint-Saëns; or again "The Fantastic in Music" with – yes, you have guessed it – the *Symphonie Fantastique.*

Such virtuosity of the intellect is not without its contagion, and I must be pardoned for being seized with the desire to bring in a modest contribution. What would you think, for instance, of: "Infirmities in Music," with the Overture to *The Dumb Girl of Portici,* the *Duo des deux aveugles,* an air from *Le Sourd* or *l'Auberge pleine* and an excerpt from *The Leper?* Or perhaps, to be more cheerful, "Flight in Music," where, to be original, shall we pass by the *Swan* of Saint-Saëns, *The Bat,* the *Ballade des gros dindons,* in order to favor Mozart's *Goose of Cairo, The Swan of Tuonela* by Sibelius, the *Canards Mandarins* of Louis Beydts and the *Thieving Magpie* of Rossini? We could even vary this interesting assemblage with the Overture to *The Two Pigeons* by Messager, or to *The Dove* by Gounod, and round it off with *The Nightingale* or *The Firebird* of Stravinsky. There, I would say, is a rich subject!

Then there might be "The Jewelers in Music," grouping *The*

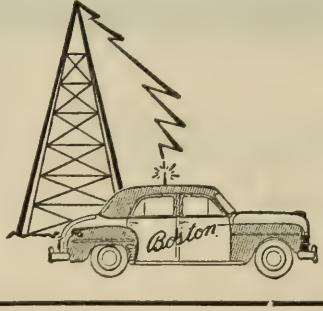
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The Lamoureux Concerts have also adopted the style of a common initial letter for the composers in one program. For example, Bach, Beethoven, Brahms. That is clever, but I must reproach this Association for too much hesitation in the following out of this path. In ten years they have not moved beyond the letter B, and I despair of living to hear a festival of Weckerlin, Wagner, Waldteufel, which at the present rate will not take place for some two hundred years.

To be perfectly fair, we must admit that the initial letter plan is not unknown to other organizations, who actually use it frequently.

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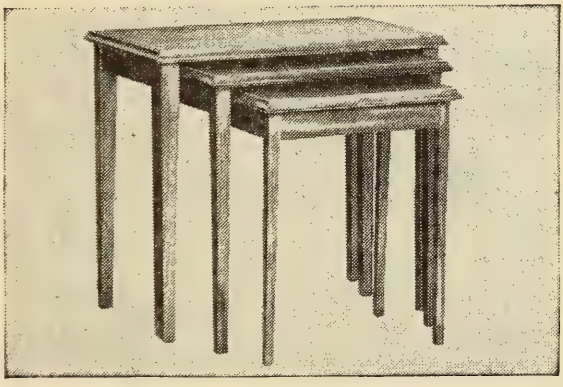
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Nevertheless, I make bold to suggest for next year a program of Clapisson, Cui, and Chevillard, whereby a point would be gained by paying homage to the old President of this Association; then, swept along by the irresistible joy of discovery, we could pass to the letter D with Durand (Auguste), Dupont (Gabriel rather than Pierre), and Dubois (Théodore). It will be noticed that the advantage of a repeated initial makes a most intriguing effect on the handbills. I must admit, parenthetically, that the *Société des Concerts* has already anticipated me with a triple initial festival of Schumann, Schubert, Schmitt. They might have done better with Stravinsky, Strauss, Stradella.* Of course there would be no harm in returning to the letter B with Bazin, Bellini, Bizet, Boccherini, Buxtehude, under the frolicsome heading of "The Ba, Be, Bi, Bo, Bu, in Music."

I am sure that the Lamoureux Concert Committee will not resent my intrusion upon the high domain of its aesthetic thinking, nor will it behold my self-esteem wounded if my suggestions are not taken; after all there may always be pleasantry—between artists!

---

* In case the author may have been reticent about the letter H, we submit: Haydn, Honegger, Humperdinck.—Ed.



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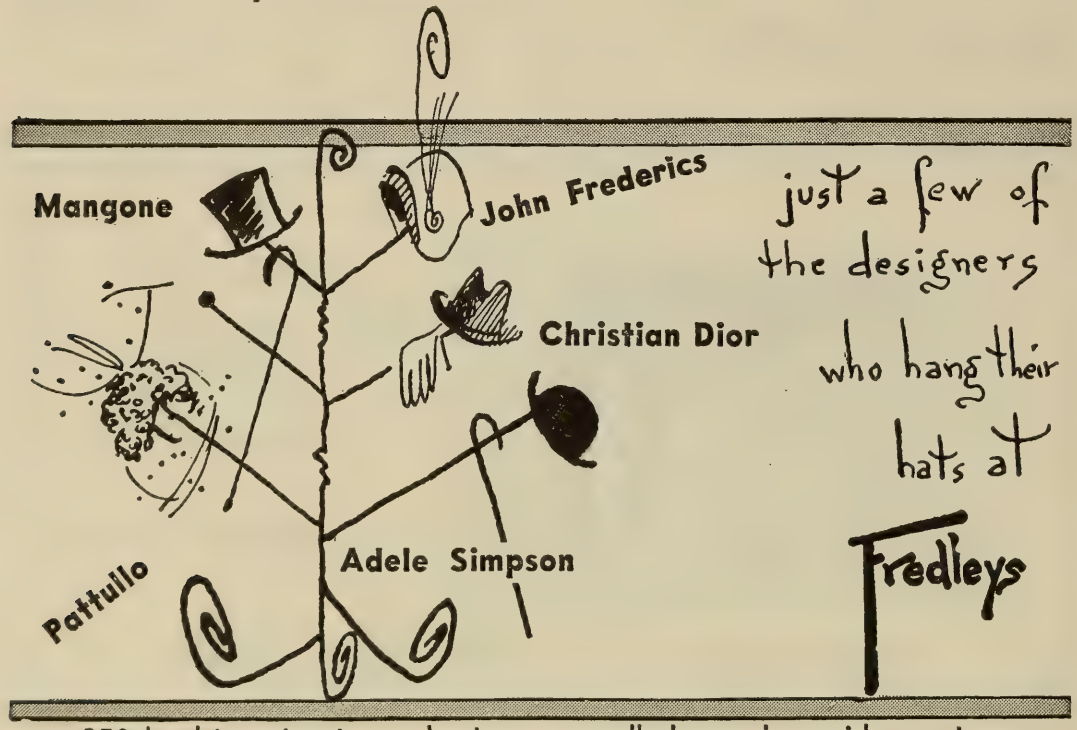
TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908. The most recent performance by this Orchestra of the two nocturnes at this series was November 8, 1946.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.



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Do THE stars reveal what months are the best for producing great musicians — conductors, for example? A glance at the birthdates of the world's top thirty-six conductors, both past and present, provides some interesting food for thought. Of all the months, March and April head the birthday list for outstanding conductors, while February, curiously enough, has not one conductor to its credit. Conductors born in March include: Dimitri Mitropoulos, Sir Henry Wood, Willem Mengelberg, Arturo Toscanini, and Willem van Hoogstraten. April has the following to her credit: Pierre Monteux, Hans Richter, Sir Adrian Boult, Antal Dorati, Victor de Sabata, Bernardino Molinari, Leopold Stokowski, and Sir Thomas Beecham. Maybe astrologers have an explanation.

MUSIC QUIZ

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THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from



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Whistler, no doubt, he took the convenient abtraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively

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gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

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Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical. and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes

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of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' – only vistas and horizons."



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By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year. It was again played on April 12, 1935, October 29, 1937, October 24, 1941, and November 21, 1947.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, two harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Tran-*

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script. Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development

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section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio,* proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the *finale.* Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the *finale* a flute introduces a highly active theme; gives way to

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more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the *adagio* and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."



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Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale") Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

Programs subject to change

FRIENDS OF THE ORCHESTRA

ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, April 4th, at four o'clock.

A special program has been arranged by Mr. Munch to follow the meeting, and at its conclusion, the Trustees and Mr. Munch will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

OLIVER WOLCOTT,
Chairman, Friends of the
Boston Symphony Orchestra.

Next week the Orchestra will give concerts in Hartford, New Haven, New York, New Brunswick and Brooklyn. The next regular pair of concerts will take place March 23 and March 24.

Nineteenth Program

FRIDAY AFTERNOON, MARCH 23, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 24, *at* 8:30 *o'clock*

BACH.....The Passion According to St. Matthew

Soprano: ADELE ADDISON
Contralto: MARTHA LIPTON
Tenor: DAVID LLOYD
Bass: MARKO ROTHMULLER
Harpsichord: DANIEL PINKHAM; *Organ:* E. POWER BIGGS

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Broadcasts of the Boston Symphony Orchestra in rehearsal are given on the National Broadcasting Company Network (Station WBZ) Sundays from 12:30 to 1:00 P.M.

REMINDER TO SATURDAY SUBSCRIBERS

The twentieth concert of the Saturday Evening Series will be given on Thursday, March 29, at 8:30, instead of March 31.

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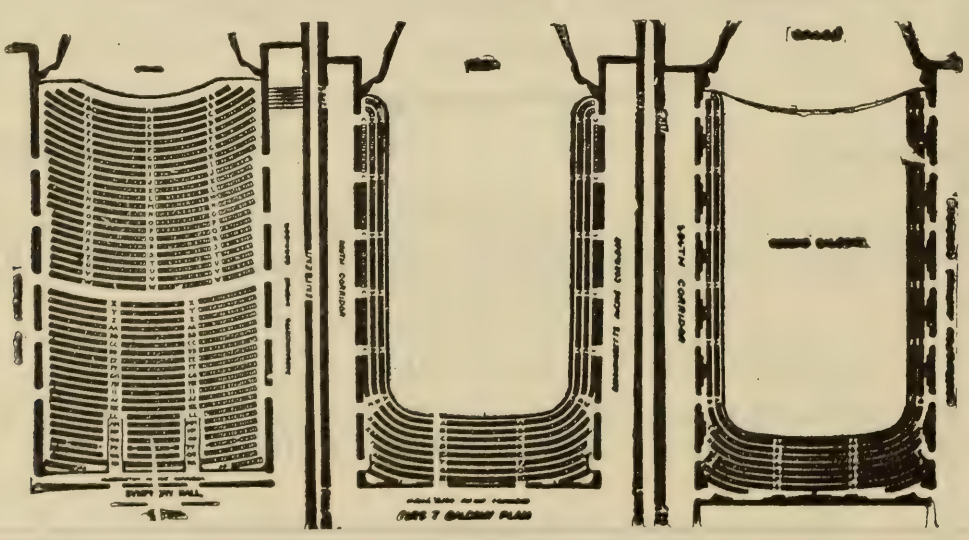
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Beethoven *"Gratulations" Minuet
Berlioz *Beatrice and Benedict Overture
Brahms **Symphony No. 4
Haydn **Symphony No. 104 ("London")
Ravel *La Valse
Schubert **Symphony No. 2

Recorded under the direction of SERGE KOUSSEVITZKY
(*Newly Recorded*)

Haydn **"Oxford" Symphony No. 92; *Toy Symphony
Mozart **Eine Kleine Nachtmusik
Prokofieff **Peter and the Wolf (Narrator: Mrs. Eleanor Roosevelt)
Wagner *Prelude to Act I, "Lohengrin"

Bach, J. S. Brandenburg Concertos Nos. **1, 2, 3, 4, 5, **6; Suites **1, 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5, 8, **9; Missa Solemnis, *Overture to Egmont

Berlioz Symphony "Harold in Italy" (William Primrose); Three Pieces from "Damnation of Faust"; Roman Carnival Overture

Brahms Symphonies Nos. **3, 4: Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México"; "Appalachian Spring"; "A Lincoln Portrait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Larghetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Haydn **"Surprise" Symphony, No. 94

Khachaturian **Piano Concerto (William Kapell)

Mendelssohn **"Italian" Symphony, No. 4

Mozart Symphonies in E major (26); *B-flat (33); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, *"Idomeneo," *"Impresario," *"La Clemenza di Tito"; Air from "The Magic Flute" (Dorothy Maynor)

Piston Prelude and Allegro (Organ: E. Power Biggs)

Prokofieff *Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kije" Suite; "Love for Three Oranges," Scherzo and March; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5

Rachmaninoff "Isle of the Dead"; "Vocalise"

Ravel "Daphnis and Chloé," Suite No. 2; Rapsodie Espagnole; **"Mother Goose" Suite; **Bolero"; "Pavane for a Dead Infanta"

Satie-Debussy *"Gymnopédies" 1 and 2

Schubert **"Unfinished" Symphony; *Symphony No. 5

Shostakovitch Symphony No. 9

Sibelius Symphony No. 2

Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry Pranks"; *"Don Juan"

Stravinsky "Song of the Volga Bargemen"

Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; "Francesca da Rimini"

Vivaldi Concerto Grosso in D minor

Wagner Prelude and Good Friday Spell, "Parsifal"; "Flying Dutchman" Overture

Weber "Oberon" Overture

Recorded under the direction of LEONARD BERNSTEIN

Stravinsky **"L'Histoire du Soldat," **Octet for Wind Instruments

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SEVENTIETH SEASON, 1950–1951

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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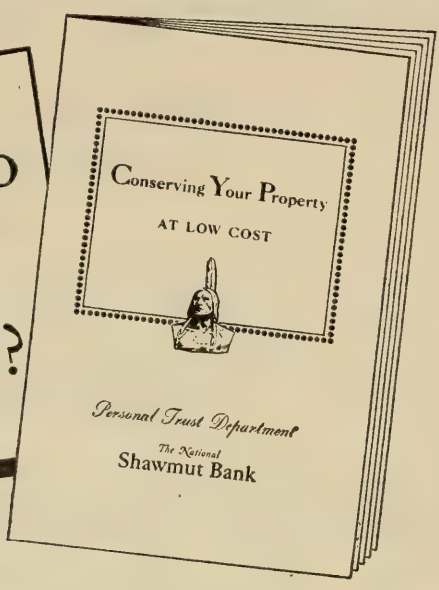
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To Our Friends and Subscribers:

As you know, the Boston Symphony Orchestra Inc. is a cultural, non-profit organization which, with other symphony orchestras of the country, is operated at a loss. During the Second World War symphony orchestras were made subject to the Federal Admissions Tax. Since then the Boston Symphony alone has paid into the Federal Treasury more than $1,000,000 in Admissions Taxes, this year's tax being in excess of $150,000.

On February 8th Congressman Albert P. Morano of Connecticut introduced a bill in Congress (H.R. 2524), which, if enacted, will restore the former exemption of symphony orchestras from the tax. As a supporter of the Orchestra, we know that you are interested in seeing that it continues to serve the public. It is vital to us that the burden of this oppressive tax be lifted. It would be very helpful if, *without delay,* you would communicate your views on this subject to *each* of the following people. All you have to say is that you hope that exemption from Admissions Tax be restored to non-profit symphony orchestras.

The Honorable JOHN W. SNYDER
Secretary of the Treasury
Treasury Department
Washington, D. C.

The Honorable WALTER F. GEORGE
Chairman, Senate Finance Committee
Senate Office Building
Washington, D. C.

The Honorable ROBERT L. DOUGHTON
Chairman, Ways and Means Committee
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The Honorable JOHN W. MCCORMACK
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HENRY B. CABOT, *President*

SYMPHONIANA
The Boston Printmakers
The Concert for President Auriol
Opportunities for Music Educators at Tanglewood
Berlioz' Requiem

THE BOSTON PRINTMAKERS

The prints now shown in the Gallery are recent works by members of The Boston Printmakers and have been assembled for this exhibition at Symphony Hall. Many mediums, etchings, blockprints, lithographs, and serigraphs, are represented in this collection. The organization accepts both conservative and modern approaches to art, requiring only that a print be well designed, well executed and a sincere expression of the artist. The membership includes printmakers from many parts of the United States, from Canada and from England, as well as local artists from New England.

Three and a half years ago a group of Boston artists who were primarily interested in graphic arts organized The Boston Printmakers. The first meetings were held at the Print Department of the Boston Public Library and at the Boston Museum School. There were very definite needs for such a society: to organize print exhibitions in Boston and New England; to provide a meeting-place for lectures, discussions and exchange of ideas; to offer studio space where members could experiment in various media; to stimulate interest in prints on the part of the general public.

Print exhibitions have been shown annually at the Paine Furniture Company. Travelling shows have been hung at the Worcester Museum, the Springfield Museum, The Bangor Public Library, the Marblehead Arts Association, the DeCordova and Dana Museum of Lincoln; and many museums and libraries in Canada.

As well as the artist membership, the organization has the very important Associate membership. The Associate members are people who are interested in prints and wish to help the cause. They are invited to the meetings and lectures; they are eligible to use the studio and presses; and they receive, once a year, a commissioned print which is distributed exclusively to the Associate members.

A year ago, The Boston Printmakers were very fortunate to obtain a room

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SHIRLEY THOMSON HADLEY
President

• •

THE CONCERT FOR PRESIDENT AURIOL

The Boston Symphony Orchestra will make a special journey to Washington next week to give a concert in honor of Vincent Auriol, President of France. Since the concert could not be arranged except by altering the Orchestra's Boston schedule, it is to be given on Saturday Evening, March 31, and the regular Saturday concert for that date will be given on the previous Thursday Evening, March 29th, instead.

Charles Munch will greet his President with music of France, and of America, consisting of Samuel Barber's Overture "The School for Scandal," Aaron Copland's "Quiet City," Ravel's Piano Concerto, and Berlioz's "Symphonie Fantastique." The soloist will be Nicole Henriot, an appropriate choice, for this young artist was a pupil of Marguerite Long, the famous French pedagogue to whom Ravel dedicated his Concerto.

• •

OPPORTUNITIES FOR MUSIC EDUCATORS AT TANGLEWOOD

This Orchestra's summer school at Tanglewood is by no means limited to students of advanced musical training. "Department V" is designed to give general musical experience without exacting technical requirements. This department will be enlarged next summer to bring special opportunities to music educators as well. The following quotation from the catalogue lists what a music teacher may expect to find:

"He may hear the Berkshire Festival concerts of the Boston Symphony Orchestra under Serge Koussevitzky and Charles Munch in rehearsal as well as performance. He may hear music representing the fruitful periods of musical history in the choral, orchestral, chamber music and opera activities of the Berkshire Music Center. He will participate in the Festival Chorus. If he is qualified, he may also be a member of the Small Choir. If he plays an orchestral instrument he may, with the consent of the conductor, play with the Study Orchestra and take part in the chamber music of the department.

"In addition he is given opportunity to explore much equally live and good music suited to schools from elementary grades to college, with special opportunity for the study of contemporary music. The music educator may see and hear a student chorus working under Hugh Ross and may attend Mr. Ross's classes in choral conducting. He may attend sectional rehearsals of the student orchestra with members of the Boston Symphony Orchestra, and student chamber music classes with William Kroll and other members of the faculty, or observe Boris Goldovsky preparing an opera production. Also open to him are classes in solfège and analysis and other classes as far as the schedule permits.

"The work of this division will be supervised by Augustus D. Zanzig and will include regular seminar sessions under his direction, with special meetings and discussions with such musical figures as Aaron Copland, Boris Goldovsky, William Kroll, Gregor Piatigorsky, Hugh Ross and other members of the faculty. All these experiences will enable the student to advance in resourcefulness and insight for the work of music education in the schools.

"Members of the division are chosen on the basis of information on the application form. Interviews or auditions will not be required."

The Berkshire Music Center, Serge Koussevitzky, Director, will hold its ninth session from July 2 to August 12.

• •

BERLIOZ' REQUIEM

The Requiem by Hector Berlioz, unheard at these concerts will be introduced here by Charles Munch in April. The score calls for four supplementary wind choirs. The Boston Symphony Orchestra will be assisted by the Harvard and Radcliffe choruses and David Lloyd, tenor. The Requiem will be performed at the Friday and Saturday concerts of April 20, 21, and at the Spring Pension Fund concert on Tuesday Evening, April 24.

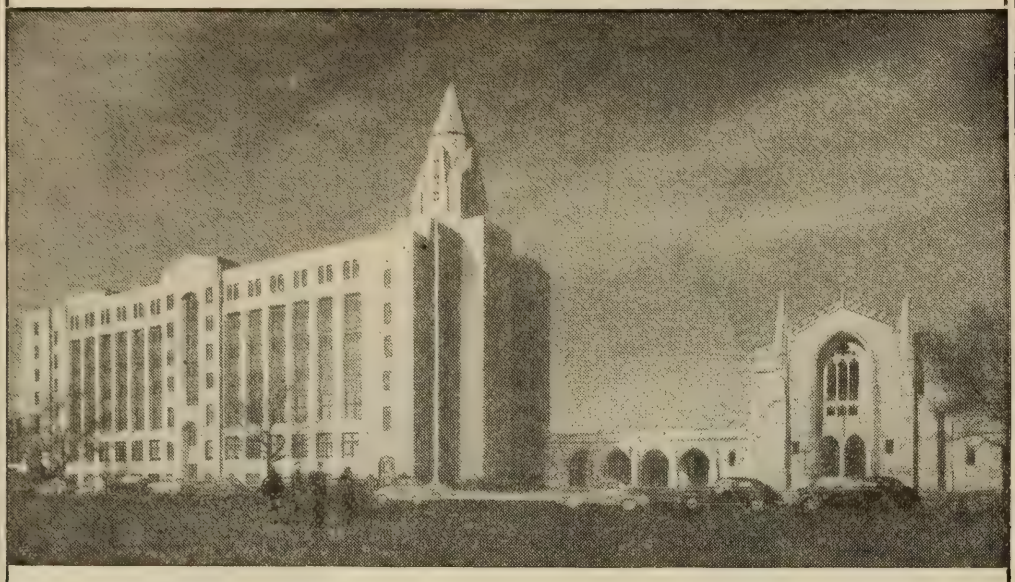




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To help you deal with changing social and economic conditions and tax laws, you and your lawyer are invited to consult with Old Colony Trust Company about the advantages of Old Colony's services as Executor and Trustee. A copy of "WILLS AND TRUSTS" will be sent to you upon request.



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Nineteenth Program

FRIDAY AFTERNOON, March 23, *at* 2:30 *o'clock*

SATURDAY EVENING, March 24, *at* 8:30 *o'clock*

Bach.....The Passion According to St. Matthew

Soprano: Adele Addison

Contralto: Martha Lipton

Tenor: David Lloyd

Bass: Marko Rothmuller

Bass: Grant Garnell

Harpsichord: Daniel Pinkham; *Organ:* E. Power Biggs

Harvard Glee Club and Radcliffe Choral Society

G. Wallace Woodworth, *Conductor*

(There will be an intermission between Parts I and II)

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THE PASSION ACCORDING TO ST. MATTHEW

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Bach's *Passionsmusik nach dem Evangelisten Matthäus* (composed 1728–1729) was first performed on Good Friday (April 15) 1729, at the Thomaskirche in Leipzig. The text, incorporating passages from the 26th and 27th chapters of the Gospel according to St. Matthew, had been prepared by Picander (Christian Friedrich Henrici). Bach later revised and expanded the text and the music.

The St. Matthew Passion, unnoticed when first performed, repeated subsequently at Leipzig as a matter of routine, was unknown elsewhere until Mendelssohn brought it to light a century later at the Singakademie in Berlin on Good Friday, 1829, thereby starting a general awakening to the greatness of Bach. But the St. Matthew Passion, owing to its unperformable length, made its way slowly. Excerpts were heard in Paris in 1840, the full work in London in 1854, under Sterndale Bennett. The Handel and Haydn Society in Boston, having performed excerpts in 1871, gave on May 8, 1874 what was recorded as "the first performance in this country of the larger portion" of the work.

There was a performance by the Boston Symphony Orchestra in conjunction with the Cecilia Society, under Max Fiedler, on April 14, 1911. The full work was performed at a special concert of this Orchestra on March 26, 1918 (repeated April 2). Ernst Schmidt conducted both performances, which Dr. Karl Muck had prepared. The "Boston Symphony" Chorus had been trained by Stephen Townsend. There were two performances at Pension Fund concerts April 26 and 27, 1936, the Harvard and Radcliffe choruses assisting. The soloists were Jeannette Vreeland, Kathryn Meisle, Frederick Jagel, Keith Faulkner, David Blair McClosky. Serge Koussevitzky conducted, and repeated the work at a Pension Fund Concert March 26, 1937, with the same chorus and vocal soloists except that John Priebe and Fritz Lechner took the tenor and second bass parts, respectively. This performance was recorded.



The score calls for two choruses and a soprano chorus ripieno (here sung by the boys' choir of Trinity Church, prepared by Francis Snow), and solo voices. The orchestra, divided in two parts, consists of flutes, oboes, violins, violas, organ, and continuo (in which the harpsichord, bassoons, cellos and basses are included). There are obbligato parts for *oboi d'amore, oboi da caccia,* flutes, violins, and *viola da gamba* (the latter omitted in this performance).

PART ONE

1. Double Chorus (*with Soprano*)

Kommt, ihr Töchter, helft mir klagen,
Sehet; Wen? Den Bräutigam;
Seht ihn; Wie? Als wie ein Lamm;
Sehet; Was? Seht die Geduld.
Seht; Wohin? Auf uns're Schuld.
Sehet ihn aus Lieb und Huld,
Holz zum Kreuze selber tragen.

Come, ye Daughters, share my anguish.
See Him! Whom? The Bridegroom see;
See Him! How? So like a lamb;
See it? What? His love untold!
Look! Look where? On our offense!
Look on Him, betrayed and sold,
On the cruel cross to languish.

Chorale (*with chorus above*)

O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfund'n geduldig,
Wiewohl du warest verachtet,
All' Sünd' hast du getragen,
Sonst müssten wir verzagen;
Erbarm' dich unser, o Jesu!

O Lamb of God most holy,
Who on the cross did languish;
O Saviour, meek and lowly,
Who suffered bitter anguish,
The sins of man Thou bearest,
Our ev'ry grief Thou sharest,
Have mercy on us, O Jesu.

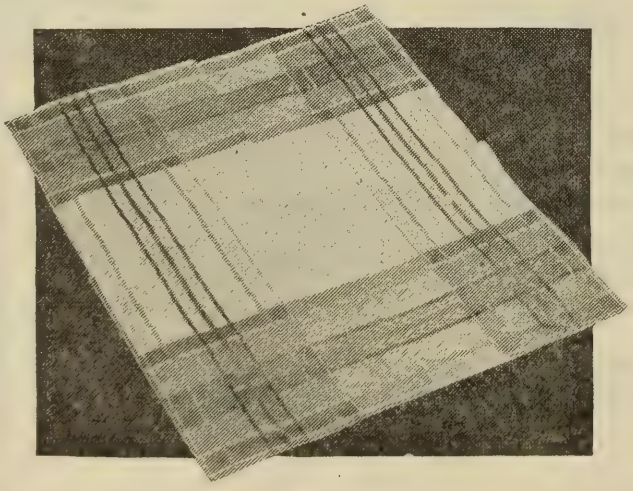
2. Recitative (*Tenor and Bass*)

Evangelist: Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern:

Jesus: Ihr wisset, dass nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, dass er gekreuziget werde.

Evangelist: When Jesus had finished all these sayings, He said to His Disciples:

Jesus: Ye know that after two days is the Passover, and the Son of Man is betrayed to be crucified.



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3. CHORALE

Herzliebster Jesu, was hast du verbrochen,
Dass man ein solch hart Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten,
Bist du geraten?

O blessed Jesu, how hast Thou offended,
That now on Thee such judgment has descended?
Of what misdeed hast Thou to make confession?
Of what transgression?

4. RECITATIVE (*Tenor*)

EVANGELIST: Da versammelten sich die Hohenpriester und Schriftgelehrten, und die Ältesten im Volk, in dem Palast des Hohenpriesters, der da hiess Caiphas; und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

EVANGELIST: Then assembled the chief priests and the scribes together and the elders of the people unto the palace of the high priest, who was called Caiaphas; and they consulted how they Jesus by craft might take and kill Him. They said, however:—

5. DOUBLE CHORUS

Ja nicht auf das Fest, auf dass nicht ein Aufruhr werde im Volk.

PRIESTS, SCRIBES AND ELDERS: Not upon the feast, for fear there may be an uproar among the people.

6. RECITATIVE (*Tenor*)

EVANGELIST: Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, das hatte ein Glas mit köstlichem Wasser, und goss es auf sein Haupt, da er zu Tische sass. Da das seine Jünger sahen, wurden sie unwillig, und sprachen:

EVANGELIST: Now when Jesus was in Bethany, in the house of Simon the leper, there came to Him a woman, who had a box of precious ointment, and pour'd it on His head, as He reclined at meat. But when His disciples saw it, they had indignation, and said:



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7. CHORUS

Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft, und den Armen gegeben werden.

DISCIPLES: Wherefore wilt thou be so wasteful? For this ointment could be sold for much and given to the poor.

8. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da das Jesus merkete, sprach er zu ihnen:

JESUS: Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan! Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Dass sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, dass man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

EVANGELIST: And Jesus, perceiving it, said unto them:

JESUS: Why trouble ye the woman? For she has wrought a good work upon Me. For ye have the poor always with you, but Me ye have not always. For in that she hath poured this ointment on My Body, she did it for my burial. Verily I say unto you, Wheresoever this Gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

9. RECITATIVE (*Alto*)

Du lieber Heiland du, wenn deine Jünger töricht streiten, dass dieses fromme Weib mit Salben deinen Leib zum Grabe will bereiten; so lasse mir inzwischen zu, von meiner Augen Tränenflüssen ein Wasser auf dein Haupt zu giessen.

Thou dear Redeemer, Thou, if Thy disciples murmur loudly against this woman here, who fain with ointment dear for burial maketh ready; with humble tears, alone allow, with which my eyes are overflowing, their water on Thy head to pour.

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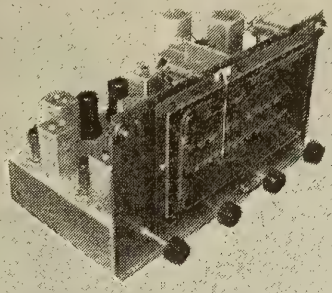
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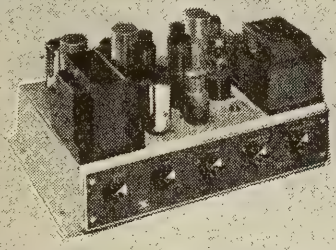
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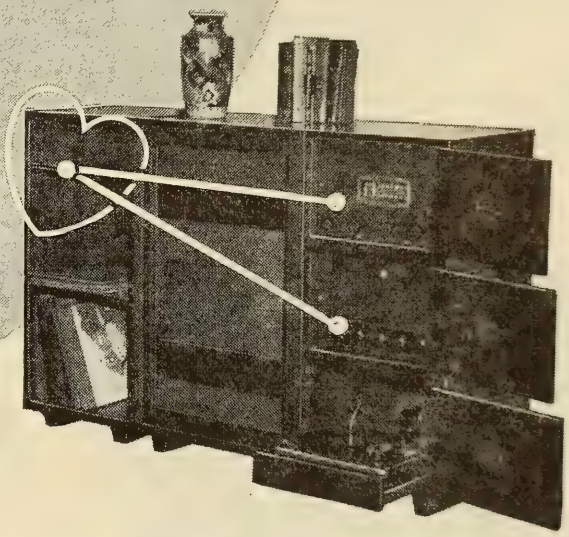


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11. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da ging hin der Zwölfen einer, mit Namen Judas Ischarioth, zu den Hohenpriestern, und sprach:

JUDAS: Was wollt ihr mir geben? Ich will ihn euch verraten.

EVANGELIST: Und sie boten ihm dreissig Silberlinge. Und von dem an suchte er Gelegenheit, dass er ihn verriete.

EVANGELIST: Then one of the twelve disciples, whose name was Judas Iscariot, went unto the chief priests, and said:

JUDAS: Now what will you give me, if I to you betray Him?

EVANGELIST: And they offered him thirty silver pieces. And from that time sought he opportunity, that he might betray Him.

12. ARIA (*Soprano*)

Blute nur, du liebes Herz!
Ach, ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

Bleed and break, my dearest heart!
Ah! a child of Thine upbringing,
To Thy breast for nurture clinging,
Coiling there, the snake accursed
Stings where it was fondly nursed.

13. RECITATIVE (*Tenor*)

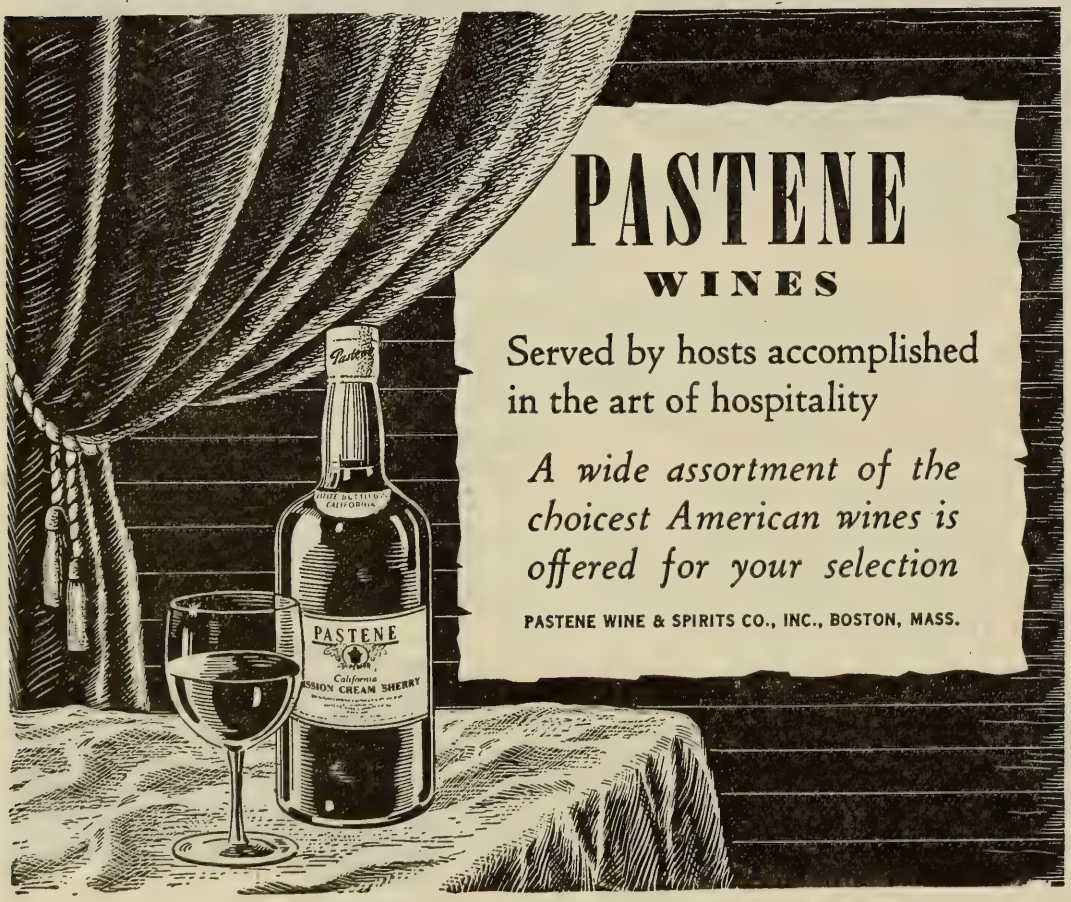
EVANGELIST: Aber am ersten Tage der süssen Brot traten die Jünger zu Jesu, und sprachen zu ihm:

EVANGELIST: Now on the first day of the unleaven'd bread came the disciples to Jesus, and said unto Him:

14. CHORUS

Wo willst du, dass wir dir bereiten das Osterlamm zu essen?

DISCIPLES: Where wilt Thou that we prepare for Thee to eat the Passover?



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15. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Er sprach:

JESUS: Gehet hin in die Stadt zu Einem, und sprecht zu ihm: Der Meister lässt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.

EVANGELIST: Und die Jünger täten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen; und da sie assen, sprach er:

JESUS: Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

EVANGELIST: Und sie wurden sehr betrübt, und huben an, ein Jeglicher unter ihnen, und sagten zu ihm:

EVANGELIST: He said:

JESUS: Go ye into the city to such a man, and say unto him: The Master saith to thee: My time is at hand; I will keep the Passover at thy house with My disciples.

EVANGELIST: The disciples did as Jesus had appointed, and made ready the Passover.

EVANGELIST: And when evening came, He sat down with the twelve and as they did eat, He said:

JESUS: Verily, I say unto you that one of you shall betray Me.

EVANGELIST: And they grew exceeding sad, and they began, ev'ry one of them to say unto Him:

CHORUS

Herr, bin ich's?

DISCIPLES: Lord, is it I?

16. CHORALE

Ich bin's, ich sollte büssen,
An Händen und an Füssen,
Gebunden in der Höll'.
Die Geisseln und die Banden,
Und was du ausgestanden,
Das hat verdienet meine Seel'.

The sorrows Thou art bearing,
With none their burdens sharing,
On me they ought to fall.
The torture Thou art feeling,
Thy patient love revealing,
'Tis I that should endure it all.

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17. Recitative (*Tenor and Bass*)

Evangelist: Er antwortete und sprach:

Jesus: Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch Wehe dem Menschen, durch welchen des Menschen Sohn verraten wird. Es wäre ihm besser, dass derselbige Mensch noch nie geboren wäre.

Evangelist: Da antwortete Judas, der ihn verriet, und sprach:

Judas: Bin ich's, Rabbi?

Evangelist: Er sprach zu ihm:

Jesus: Du sagest's.

Evangelist: Da sie aber assen, nahm Jesus das Brot, dankete, und brach's, und gab's den Jüngern und sprach:

Jesus: Nehmet, esset; das ist mein Leib.

Evangelist: Und er nahm den Kelch, und dankete, gab ihnen den, und sprach:

Jesus: Trinket Alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für Viele, zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken, bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

Evangelist: He answered them, and said:

Jesus: He that dippeth his hand with Me in the dish, the same shall betray Me. The Son of Man goeth as it is written of Him: but woe unto that man by whom the Son of Man is betrayed: It had been better for him if he had not been born.

Evangelist: Then answered Judas, he that betrayed Him, and said:

Judas: Lord, is it I?

Evangelist: He said unto him:

Jesus: Thou sayest.

Evangelist: And as they were eating, Jesus took bread, blessed it, and brake it, and gave it to His disciples, and said:

Jesus: Take, eat, this is My Body.

Evangelist: And He took the cup and gave thanks, and gave it to them saying:

Jesus: Drink ye all of it; This is My Blood of the New Testament, which is shed for many, for the remission of sins. I say to you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in My Father's kingdom.

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18. RECITATIVE (*Soprano*)

Wie wohl mein Herz in Tränen schwimmt, dass Jesus von uns Abschied nimmt, so macht mich doch sein Testament erfreut: Sein Fleisch und Blut, o Kostbarkeit, vermacht er mir in meine Hände. Wie er es auf der Welt mit denen Seinen, Nicht böse können meinen, so liebt er sie bis an das Ende.

Although my heart with tears o'erflow
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His flesh and blood (A precious gift!)
Doth He bequeath into my hand.
As in the world He loved His own
So now with love unchanging,
He loves them still unto the end.

20. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Olberg. Da sprach Jesus zu ihnen:

JESUS: In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Heerde werden sich zerstreuen. Wann ich aber auferstehe, will ich vor euch hingehen in Galiläam.

EVANGELIST: And when they had sung a hymn of praise together, they went out into the Mount of Olives. Then said Jesus unto them:

JESUS: All ye shall be offended because of Me this night, for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you to Galilee.

21. CHORALE

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an,
Von dir, Quell aller Güter,
Ist mir viel Gut's getan.

Acknowledge me, my keeper,
My Shepherd, make me Thine,
Thy fount of love is deeper,
Than deepest need of mine.

Dein Mund hat mich gelabet,
Mit Milch und süsser Kost,
Dein Geist hat mich begabet,
Mit mancher Himmelslust.

Thy love full oft hath fed me
With milk and angel's food;
Thy spirit still hath led me
The way of heavenly good.

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22. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Petrus aber antwortete, und sprach zu ihm:

PETRUS: Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmer mehr ärgern.

EVANGELIST: Jesus sprach zu ihm:

JESUS: Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

EVANGELIST: Petrus sprach zu ihm:

PETRUS: Und wenn ich mit dir sterben müsste, so will ich dich nicht verleugnen.

EVANGELIST: Desgleichen sagten auch alle Jünger.

EVANGELIST: Peter then answered, and said unto Him:

PETER: Tho' all men be offended because of Thee, yet I, Lord, will be never offended.

EVANGELIST: Jesus said unto him:

JESUS: Verily, I say unto thee, that this night, before the cock crow, thou shalt deny Me thrice.

EVANGELIST: Peter said unto Him:

PETER: Though I should have to die with Thee, yet will I never deny Thee.

EVANGELIST: And likewise said also all the disciples.

24. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da kam Jesus mit ihnen zu einem Hofe, der hiess Gethsemane, und sprach zu seinen Jüngern:

JESUS: Setzet euch hier, bis dass ich dorthin gehe, und bete.

EVANGELIST: Und nahm zu sich Petrum, und die zween Söhne Zebedäi, und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

JESUS: Meine Seele is betrübt bis an den Tod; bleibet hier und wachet bei mir.

EVANGELIST: Then came Jesus with them unto a place called Gethsemane, and said to the disciples:

JESUS: Sit ye here, while I go yonder and pray.

EVANGELIST: And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful and very heavy. Then said Jesus unto them:

JESUS: My soul is exceeding sorrowful, e'en unto death; tarry ye here, and watch with Me.



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25. Solo (*Tenor*) with Chorus

O Schmerz! hier zittert das gequälte Herz!
Wie sinkt es hin, wie bleicht sein Angesicht!
Der Richter führt ihn vor Gericht,
Da ist kein Trost, kein Helfer nicht.

Er leidet alle Höllenqualen,
Er soll für fremden Raub bezahlen.
Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen,
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

O grief! Here throbs the racked and bleeding heart.
It sinks away; how pale His countenance!
Before the judge He must appear;
No comfort, ah! no helper near!

Yea, all the pains of Hell assail Him,
Nor will His innocence avail Him!
Ah! could my love for Thee avail,
Thy pain to mitigate, or share it,
Or could I only help Thee bear it,
How gladly so dear a task I'd hail!

Chorus

Was ist die Ursach' aller solcher Plagen?
Ach, meine Sünden haben dich geschlagen!
Ich, ach Herr Jesu, habe dies verschuldet,
Was du erduldet!

Why must Thou suffer all these pangs of sorrow?
Ah! From my sins they all their sting do borrow!
Mine, ah! Lord Jesus, mine the guilt, I own it:
Must Thou atone it?

26. Aria (*Tenor*) with Chorus

Ich will bei meinem Jesu wachen,
Meinen Tod büsset seiner Seelen Not;
Sein Trauren machet mich voll Freuden.

I would beside my Lord be watching
For my sake He to die will undertake
His sorrows are my joy, my glory.

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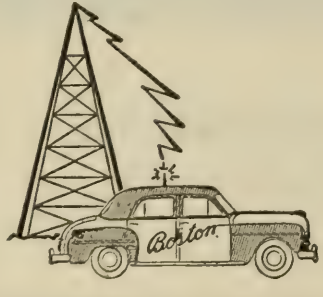
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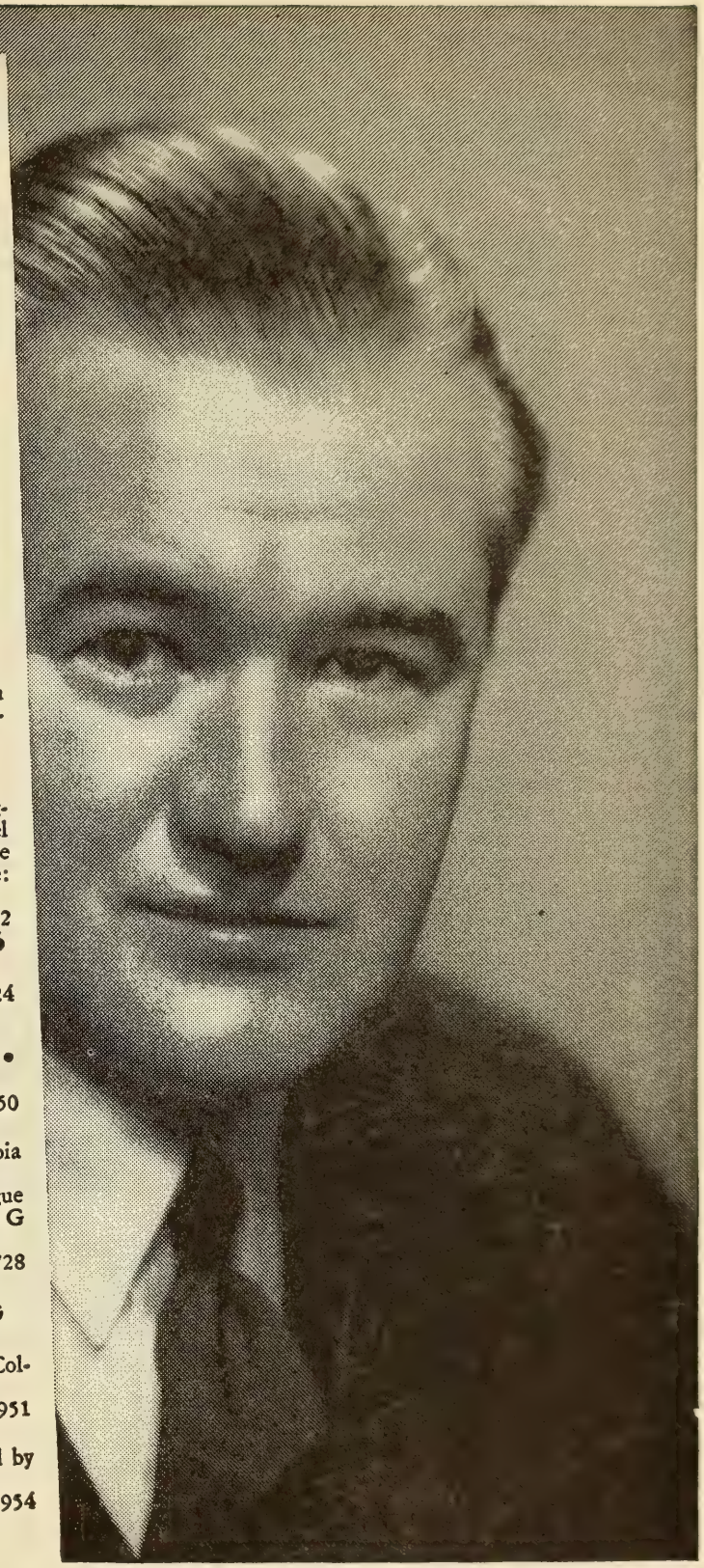
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The Believers

So schlafen uns're Sünden ein.
Drum muss uns sein verdienstlich Leiden,
Recht bitter und doch süsse sein.

So slumber shall our sins befall!
And so for us their piteous story
Is bitter, yet how sweet withal!

27. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und ging hin ein wenig, fiel nieder auf sein Angesicht, und betete, und sprach:

JESUS: Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst.

EVANGELIST: And He went a little farther, and fell down upon his face, and prayed, and said:

JESUS: O my Father, if it be possible, let this cup pass from Me; yet not as I will, but as Thou wilt.

29. ARIA (*Bass*)

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fliesset,
Hat den Grund
Und des Leidens herbe Schmach,
Durch den ersten Trunk versüsset.

Gladly will I, all resigning,
Cross nor bitter cup declining,
Drink, in my Redeemer's name.
For His mouth,
That with milk and honey floweth,
To the dregs
Sweeter made this cup of shame,
Tasting first what He bestoweth.

30. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und er kam zu seinen Jüngern, und fand sie schlafend, und sprach zu ihnen:

JESUS: Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, dass ihr nicht in Anfechtung fallet. Der Geist ist willig, aber das Fleisch ist schwach.

EVANGELIST: And he came to His disciples and found them sleeping and said unto Peter:

JESUS: What, could ye not watch with Me one hour? Watch and pray, that ye enter not into temptation. The Spirit indeed is willing, but the flesh is weak.

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EVANGELIST: Zum andern Mal ging er hin, betete, und spracht:

JESUS: Mein Vater, ist's nicht möglich, dass dieser Kelch von mir gehe, ich trinke ihn denn; so geschehe dein Wille.

EVANGELIST: A second time He went away, prayed, and said:

JESUS: O! my Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

31. CHORALE

Was mein Gott will, das g'scheh' allzeit,
Sein Will' der ist der beste;
Zu helfen den'n er ist bereit,
Die an ihn glauben feste;
Er hilft aus Not,
Der fromme Gott,
Und züchtiget mit Massen.
Wer Gott vertraut,
Fest auf ihn baut,
Den will er nicht verlassen.

Now may the will of God be done!
His will I would not alter.
His help is near to every one,
Let not our courage falter.
In all our need,
Our Friend indeed,
How tenderly He chideth!
To Him hold fast:
He builds to last
Who still in God confideth.

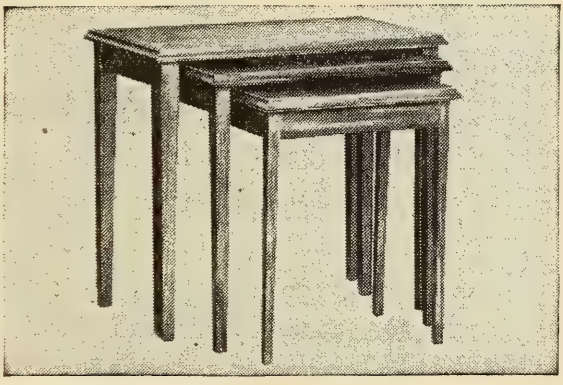
32. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlaf's. Und er liess sie, und ging abermals hin, und betete zum dritten Mal, und redete dieselbigen Worte. Da kam er zu seinen Jüngern, und sprach zu ihnen:

JESUS: Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hier, dass des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

EVANGELIST: And again He came and found them sleeping; indeed their eyes were full of sleep. And He left them, and He went away again, and prayed the third time, saying the same words. Then came He to His disciples, and said to them:

JESUS: Sleep on now, and take your rest. Behold, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Arise, let us be going: behold, he is at hand that doth betray Me.



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EVANGELIST: Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine grosse Schar, mit Schwertern und mit Stangen, von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben, und gesagt: *Welchen ich küssen werde, der ist's, den greifet.* Und alsbald trat er zu Jesum, und sprach:

JUDAS: Gegrüsset sei'st du, Rabbi!

EVANGELIST: Und küssete ihn. Jesus aber sprach zu ihm:

JESUS: Mein Freund, warum bist du kommen?

EVANGELIST: Da traten sie hinzu, und legten die Hände an Jesum, und griffen ihn.

EVANGELIST: And while He yet spake, came Judas, who was one of the twelve disciples, and with him came a great multitude, with swords and with staves, from the chief priests and the elders of the people. Now he that betrayed Him had given them a signal and had said:

Whomsoever I shall kiss, that is He; Him take ye.

And straightway came he to Jesus and said:

JUDAS: All hail to Thee, O Master!

EVANGELIST: And kissed Him. Jesus said unto him:

JESUS: My friend, wherefore art thou come?

EVANGELIST: Then, instantly they came, and laid hands on Jesus, and took him.

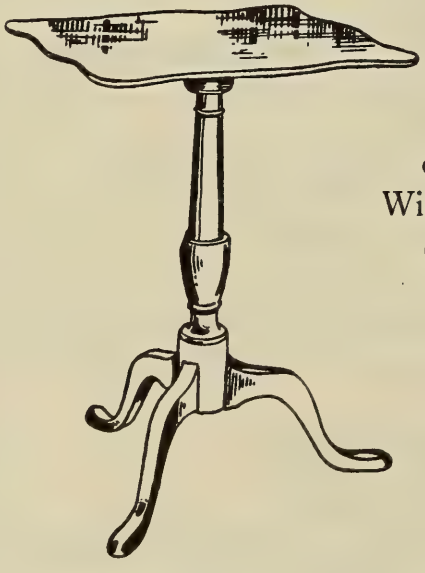
33. DUET (*Soprano and Alto*) WITH DOUBLE CHORUS

So ist mein Jesus nun gefangen.
Mond und Licht,
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Sie führen ihn, er ist gebunden.

Alas! my Jesus now is taken.
Moon and stars
Have in sorrow night forsaken;
For my Jesus now is taken.
He's led away, ah! they have bound Him.

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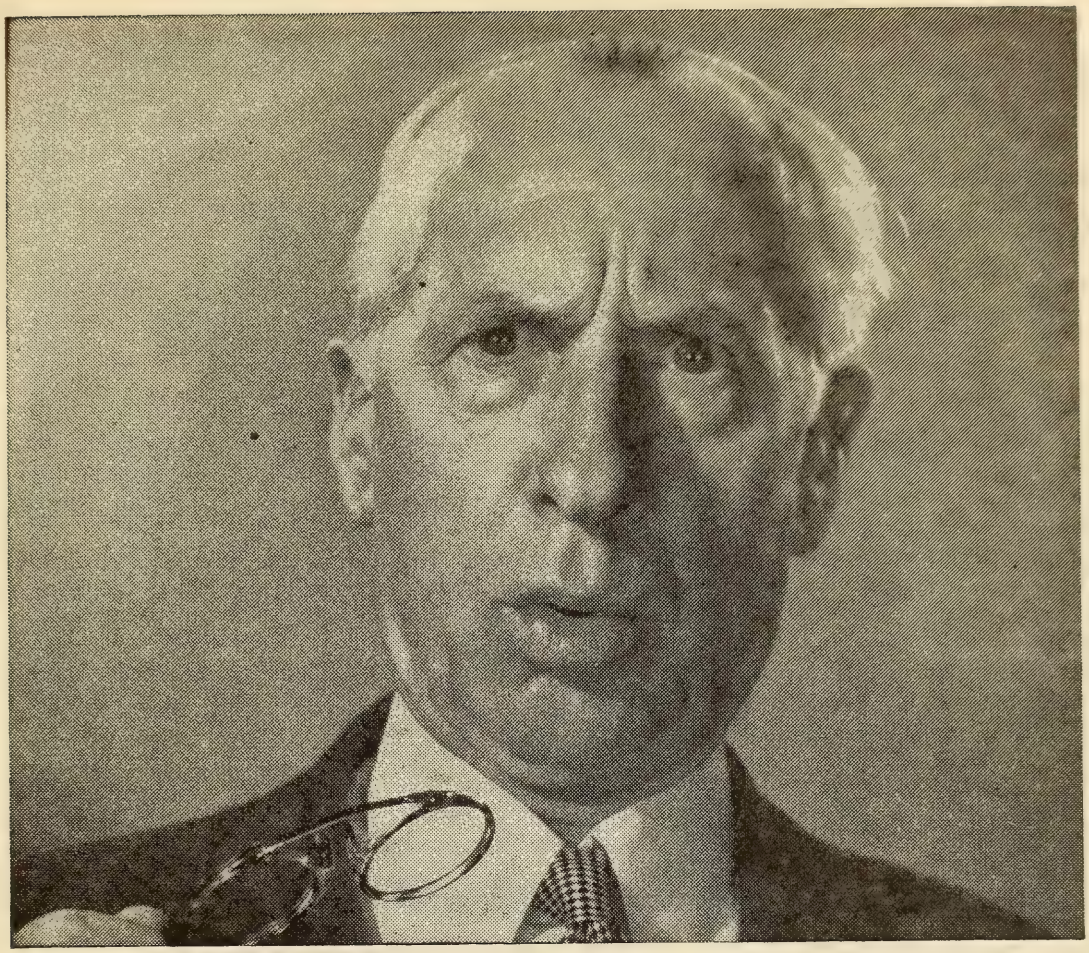
The Employers' Musical Corner

NOWADAYS it seems as if there is a saxophone behind every bush, since dance bands rely on them so heavily. But, according to one veteran member of The Boston Symphony, there were no saxophones in this country even in the late 1880's. For during the season of 1886, the Orchestra under Wilhelm Gericke was scheduled to play Bizet's "L'Arlésienne" Suite No. 1, the Prelude of which has an exceptionally beautiful part for the saxophone. The Orchestra's librarian, responsible for supplying any extra instruments required by a new score, hunted high and low all over the country for a saxophone, but none could be found. It was decided to substitute the clarinet. When Gericke heard of this plan he immediately put his foot down. He felt that since Bizet had called for a saxophone in the score, no other instrument should take its place. Accordingly, the Orchestra imported one from France for the concert. This incident shows that even in those early formative days The Boston Symphony spared no pains to give a composer's work the most faithful interpretation possible. Such consideration has deservedly helped to earn the Orchestra a world-wide reputation.

MUSIC QUIZ

Name three modern instances of musicians married to musicians.

Ans. (1) Lily Pons, coloratura, and André Kostalanetz, conductor; (2) Rose Bampton, soprano, and Wilfred Pelletier, conductor; (3) Roy and Johanna Harris, composer and pianist respectively.



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CHORUS

Lasst ihn, haltet, bindet nicht!
Sind Blitze, sind Donner in Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle.
Zertrümmre, verderbe, verschlinge, zerschelle,
Mit plötzlicher Wut,
Den falschen Verräter, das mördrische Blut.

Leave Him, bind Him not!
Ye lightnings, ye thunders, in clouds are ye vanished?
Then open, O fierce flaming pit, all thy terrors
Engulf them, devour them, destroy them, o'erwhelm them,
In wrathfullest mood.
O! blast the betrayer, the murderous brood!

34. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht, und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

JESUS: Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinest du, dass ich nicht könnte meinen Vater bitten, dass er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muss also gehen.

EVANGELIST: And, behold, one of them that were with Jesus stretch'd out his hand, and smote the high priest's servant and struck his ear off. Then said Jesus unto him:

JESUS: Put up again thy sword into his place; for all they that take the sword, shall perish with the sword. Thinkest thou, that I cannot now pray to my father, and He shall presently give Me more than twelve legions of angels? But how then shall the Scripture be fulfilled, that thus it must be?

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EVANGELIST: Zu der Stund' sprach Jesus zu den Schaaren:

JESUS: Ihr seid ausgegangen, als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen, und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, dass erfüllet würden die Schriften der Propheten.

EVANGELIST: Da verliessen ihn alle Jünger, und flohen.

EVANGELIST: In that hour said Jesus to the multitudes:

JESUS: Are ye come out as against a thief, with swords and staves to take Me? I sat daily with you, and teaching in the temple, and ye laid no hold on Me. But all this was done, that the Scriptures of the Prophets might be fulfilled.

EVANGELIST: Then all the disciples left Him, and fled.

35. CHORALE

O Mensch, bewein' dein' Sünde gross;
Darum Christus sein's Vaters Schooss,
Äussert, und kam auf Erden.
Den'n Toten er das Leben gab,
Und legt' dabei all' Krankheit ab,
Bis sich die Zeit herdrange,
Dass er für uns geopfert würd',
Trüg' unsrer Sünden schwere Bürd',
Wohl an dem Kreuze lange.

O man, bewail thy sin so great;
For which, from His supernal state,
Christ came on earth to suffer.
To life did He restore the dead!
He heal'd the sick, the hungry fed,
Until the day of anguish,
When He for us was offer'd up,
To drink for all the bitter cup,
Upon the cross to languish.

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36. ARIA (*Alto*) WITH CHORUS

Ach, nun ist mein Jesus hin!
Ist es möglich, kann ich schauen?
Ach, mein Lamm in Tigerklauen!
Ach, wo ist mein Jesus hin?
Ach, was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?

Ah! now is my Saviour gone!
Whither went He? Can I behold it?
Ah! my Lamb in tiger's clutches!
Ah! where is my Saviour gone?
Ah! what shall I say to my soul,
Ah! where is my Saviour gone?

CHORUS (*with above*)

Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Wo hat sich dein Freund hingewandt?
So wollen wir mit dir ihn suchen.

Whither has thy Friend departed?
O thou fairest of all women,
Whither is thy Beloved turned aside?
O! would we knew the way to find Him.

37. RECITATIVE (*Tenor*)

EVANGELIST: Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Caiphas, dahin die Schriftgelehrten und Ältesten sich versammlet hatten. Die Hohenpriester aber und Ältesten, und der ganze Rat suchten falsches Zeugnis wider Jesum, auf dass sie ihn töteten; und fanden keines.

EVANGELIST: And they that had laid hold on Jesus led Him away to the high priest called Caiaphas, with whom all the scribes and the elders were assembled. And then the high priests and the elders and the council all sought to find false witness against Jesus, that so they might take His life; yet found they none.

39. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und wiewohl viel falsche Zeugen herzutraten, fanden sie doch keins. Zuletzt traten herzu zween falsche Zeugen, und sprachen:

EVANGELIST: Yea, though many false witnesses came forward, yet found they none. At last there came two false witnesses, and said:

ZEUGEN (*Chorus*): Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

WITNESSES (*Chorus*)
This fellow said: I am able to destroy God's temple, and in three more days too I can rebuild it.

EVANGELIST: Und der Hohepriester stand auf und sprach zu ihm:

EVANGELIST: And the high priest arose, and said to Him:

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HOHERPRIESTER: Antwortest du nichts zu dem, das diese wider dich zeugen?

EVANGELIST: Aber Jesus schwieg stille.

CAIAPHAS: What answer makest thou to what they witness against Thee?

EVANGELIST: But Jesus was silent.

40. RECITATIVE (*Tenor*)

Mein Jesus schweigt zu falschen Lügen stille, um uns damit zu zeigen, dass sein erbarmensvoller Wille vor uns zum Leiden sei geneigt, und dass wir in dergleichen Pein ihm sollen ähnlich sein, und in Verfolgung stille schweigen.

He will not speak; he heareth, and is silent. How clearly thus He showeth, that in His infinite compassion He is resolved for us to die. O may we, in the like distress, Him our example make, and persecution bear in silence.

42. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und der Hohepriester antwortete, und sprach zu ihm:

HOHERPRIESTER: Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes.

EVANGELIST: Jesus sprach zu ihm:

JESUS: Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft, und kommen in den Wolken des Himmels.

EVANGELIST: Da zerriss der Hohepriester seine Kleider, und sprach:

HOHERPRIESTER: Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, jetzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?

EVANGELIST: Sie antworteten, und sprachen:

EVANGELIST: And the high priest answered and said unto Him:

CAIAPHAS: I adjure Thee by the living God that Thou do tell us, whether Thou be the Christ the Son of God.

EVANGELIST: Jesus said unto him:

JESUS: Thou hast said. Yet I say unto you: Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

EVANGELIST: Then the High Priest rent his garments and said:

CAIAPHAS: He hath spoken blasphemy; what need we of further witnesses? Look ye, now ye have heard him utter blasphemy before us. What think ye now?

EVANGELIST: They answered him, and said:

CHORUS

Er ist des Todes schuldig!

SCRIBES AND ELDERS: He is guilty of death!

43. RECITATIVE (*Tenor*)

EVANGELIST: Da speieten sie aus in sein Angesicht, und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht, und sprachen:

EVANGELIST: And then did they spit in His face, and then buffeted Him. Others smote Him with the palms of their hands, and said:

CHORUS

Weissage uns, Christe, wer ist's, der dich schlug?

CAPTORS OF JESUS: Now tell us, Thou Christ, by whom Thou art struck?

44. CHORALE

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen,
So übel zugericht?
Du bist ja nicht ein Sünder,
Wie wir und unsre Kinder;
Von Missethaten weisst du nicht.

O Lord, who dares to smite Thee,
And falsely to indict Thee?
Deride and mock Thee so?
Thou canst not need confession.
Who knowest not trangression,
As we and all our children know.

45. RECITATIVE (*Soprano, Tenor and Bass*)

EVANGELIST: Petrus aber sass draussen im Palast; und es trat zu ihm eine Magd, und sprach:

ERSTE MAGD: Und du warest auch mit dem Jesu aus Galiläa.

EVANGELIST: Er leugnete aber vor ihnen allen, und sprach:

PETRUS: Ich weiss nicht, was du sagest.

EVANGELIST: Peter was sitting without in the court; and there came to him a maid, and said:

MAID: And thou too wast also with Jesus of Galilee.

EVANGELIST: But he denied it before them all, and said:

PETER: I know not what thou sayest.

EVANGELIST: Als er aber zur Tür hinaus ging, sahe ihn eine andere, und sprach zu denen, die da waren:

ZWEITE MAGD: Dieser war auch mit dem Jesu von Nazareth.

EVANGELIST: Und er leugnete abermal, und schwur dazu:

PETRUS: Ich kenne des Menschen nicht.

EVANGELIST: Und über eine kleine Weile traten hinzu, die da standen, und sprachen zu Petro:

EVANGELIST: And when he was in the porch, he was seen by another maid, who said to them that were there:

SECOND MAID: This one also was with Jesus of Nazareth.

EVANGELIST: And again he denied with an oath.

PETER: I do not know the man.

EVANGELIST: And after a little while came they that were standing about there, and said unto Peter:

CHORUS

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

BYSTANDERS: Surely thou also art one of them, for thy speech doth betray thee.

46. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da hub er an sich zu verfluchen und zu schwören:

PETRUS: Ich kenne des Menschen nicht.

EVANGELIST: Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus, und weinete bitterlich.

EVANGELIST: And Peter then began to curse and to swear:

PETER: I do not know the man.

EVANGELIST: And immediately the cock crew. Then Peter thought upon the word of Jesus which said unto him: Before the cock croweth thou shalt thrice deny Me. Then went he out, and wept bitterly.

47. ARIA (*Alto*)

Erbarme dich, mein Gott
Um meiner Zähren willen;
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.

O pardon me, my God,
And on my tears have pity.
Look on me
Heart and eyes do weep to Thee
To Thee bitterly.
Have mercy, Lord, on me.

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52. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Jesus aber stand vor dem Landpfleger; und der Landpfleger fragte ihn, und sprach:

PILATUS: Bist du der Juden König?

EVANGELIST: Jesus aber sprach zu ihm:

JESUS: Du sagest's.

EVANGELIST: Und da er verklagt ward von den Hohenpriestern und Ältesten, antwortete er nichts.

EVANGELIST: Then did Jesus stand before the governor; and the governor asked Him, and said:

PILATE: Art Thou the King of the Jews?

EVANGELIST: Jesus said unto him:

JESUS: Thou sayest!

EVANGELIST: And when He was accused of the chief priests and the elders, He answered nothing.

53. CHORALE

Befiehl du deine Wege
Und was dein Herze kränkt
Der aller treusten Pflege
Dess, der den Himmel lenkt;
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuss gehen kann.

Commit thy ways, O pilgrim,
On time's dark, stormy seas,
To Him who all things orders,
Thro' sweet eternities.
Who measures out their courses,
To clouds and winds below,
He too will find a pathway,
Wherein thy feet may go.

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54. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hiess Barrabas. Und da sie versammlet waren, sprach Pilatus zu ihnen:

EVANGELIST: Now upon the feast, the governor was wont to release unto the people one prisoner, whom they would. And at that time, there was among the prisoners a notable one called Barabbas. And when they were come together, Pilate said unto them:

PILATUS: Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

PILATE: Now whether of the twain here will ye that I release to you?

EVANGELIST: Sie sprachen:

EVANGELIST: They answer'd:

CHORUS

Barrabam!

MOB: Barabbas!

EVANGELIST: Pilatus sprach zu ihnen:

EVANGELIST: And Pilate said unto them:

PILATUS: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

PILATE: And what shall I do now with Jesus, of whom they say that he is Christ?

EVANGELIST: Sie sprachen alle:

EVANGELIST: They all said:

CHORUS

Lass ihn kreuzigen.

MOB: Let Him be crucified!

56. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Der Landpfleger sagte:

EVANGELIST: The governor answered:

PILATUS: Was hat er denn Übels getan?

PILATE: Why, what evil hath He done?



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57. RECITATIVE (*Soprano*)

Er hat uns allen wohl getan.
Den Blinden gab er das Gesicht,
Die Lahmen macht' er gehend;
Er sag't uns seines Vaters Wort,
Er trieb die Teufel fort;
Betrübte hat er aufgericht't;
Er nahm die Sünder auf und an;
Sonst hat mein Jesus nichts getan.

He hath done only good to all.
The blind have back their sight through Him.
The lame again are walking;
He told us of His Father's word,
He driveth devils forth;
The mourners hath He comforted;
In Him a friend the sinner found.
Beside, my Jesu nought hath done.

58. ARIA (*Soprano*)

Aus Liebe will mein Heiland sterben,
Von einer Sünde weiss er nichts,
Dass das ewige Verderben und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

From love unbounded, yes all from love my Saviour dieth,
For sin and guilt He now hath none.
Lest the eternal doom that lieth over all beneath the sun
Be against my soul accounted.

59. RECITATIVE (*Tenor*)

EVANGELIST: Sie schrieen aber noch mehr, und sprachen:

EVANGELIST: Then cried they out all the more, and said:

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CHORUS

Lass ihn kreuzigen.

MOB: Let Him be crucified!

RECITATIVE (*Tenor and Bass*)

EVANGELIST: Da aber Pilatus sahe, dass er nichts schaffete, sondern dass ein viel grösser Getümmel ward, nahm er Wasser, und wusch die Hände vor dem Volk, und sprach:

EVANGELIST: And when Pilate saw that all did avail him nothing, but that rather a tumult was arising, he took water, and washed his hands before the crowd, and said:

PILATUS: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.

PILATE: I am innocent of the blood of this just man; be it your care.

EVANGELIST: Da antwortete das ganze Volk, und sprach:

EVANGELIST: Then answered all the people, and said:

CHORUS

Sein Blut komme über uns und unsre Kinder.

MOB: His blood be on us and on our children!

EVANGELIST: Da gab er ihnen Barrabam los; aber Jesum liess er geisseln, und überantwortete ihn, dass er gekreuziget würde.

EVANGELIST: Then he released Barabbas unto them, and when he had scourged Jesus, forthwith he delivered Him, that they might crucify Him.

60. RECITATIVE (*Alto*)

Erbarm es Gott! Hier steht der Heiland angebunden. O Geisselung, o Schläg, o Wunden! Ihr Henker, haltet ein! Erweichet euch der Seelen Schmerz, der Anblick solches Jammers nicht? Ach ja, ihr habt ein Herz, das muss der Martersäule gleich, und noch viel härter sein. Erbarmt euch, haltet ein!

O gracious Lord, behold the Saviour standeth. Now scourge they Him, and smite and wound Him! Tormentors, stay your hands! Are not your hearts with pity moved, to see such anguish meekly borne? Ah, no! Your hearts are hard, and must be like the rock itself; nay, more unyielding still. Have pity! Stay your hands.

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62. RECITATIVE (*Tenor*)

EVANGELIST: Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus, und sammleten über ihn die ganze Schar; und zogen ihn aus, und legeten ihm einer Purpurmantel an; und flochten eine Dornenkrone, und setzten sie auf sein Haupt, und ein Rohr in seine rechte Hand, und beugeten die Knie vor ihm, und spotteten ihn, und sprachen:

EVANGELIST: Then straightway the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers and stripped Him, and put on Him a scarlet robe; and, plaiting a crown of thorns, they put it upon His head, and a reed in His right hand, and so they bow'd the knee before Him, and mocked Him, and said:

CHORUS

Gegrüsset seist du, Judenkönig!

EVANGELIST: Und speieten ihn an, und nahmen das Rohr, und schlugen damit sein Haupt.

SOLDIERS: We hail Thee, King of the Jews!

And then they spat on Him, and with the reed they smote Him on the head.

63. CHORALE

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn!
O Haupt, zu Spott gebunden,
Mit einer Dornenkron'!
O Haupt, sonst schön gezieret,
Mit höchster Ehr' und Zier,
Jetzt aber hoch schimpfieret:
Gegrüsset seist du mir!

O Thou with hate surrounded,
Enduring shame and scorn,
Whose sacred head is wounded,
And crown'd with cruel thorn,
Though praise and adoration
Be now denied to Thee,
And Thine but execration,
Accept them, Lord, from me.

67. RECITATIVE (*Tenor*)

EVANGELIST: Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten, und einer zur Linken. Die aber vorüber gingen, lästerten ihn, und schüttelten ihre Köpfe, und sprachen:

EVANGELIST: And with Him two thieves were crucified, one on the right hand, and one on the left. And they that passed by, reviled Him, wagging their heads, and saying:

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CHORUS

Der du den Tempel Gottes zerbrichst, und bauest ihn in dreien Tagen, hilf dir selber. Bist du Gottes Sohn, so steig herab vom Kreuz.

Thou that destroyest the temple of God, and buildest it in three days, save Thyself. Art Thou the Son of God, come down now from the cross.

EVANGELIST: Desgleichen auch die Hohenpriester spotteten sein, sammt den Schriftgelehrten und Ältesten, und sprachen:

EVANGELIST: And likewise also the chief priests mocking Him, with the scribes and the elders said:

CHORUS

Andern hat er geholfen, und kann sich selber nicht helfen. Ist er der König Israels, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstet's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

He saved others, Himself He cannot save. If He be King of Israel, let Him come down now from the cross, and then we will believe Him. He in God hath trusted: let Him deliver Him now, if He will, for He hath said: I am the Son of God.

68. RECITATIVE (*Tenor*)

EVANGELIST: Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget wurden.

EVANGELIST: He was reviled also by the robbers, who were crucified with Him.

69. RECITATIVE (*Alto*)

Ach Golgatha, unsel'ges Golgatha! Der Herr der Herrlichkeit muss schimpflich hier verderben, der Segen und das Heil der Welt wird als ein Fluch an's Kreuz gestellt. Der Schöpfer Himmels und der Erden soll Erd' und Luft entzogen werden; die Unschuld muss hier schuldig sterben: Das gehet meiner Seele nah: ach Golgatha, unsel'ges Golgatha!

Ah, Golgotha! Unhappy Golgotha! The Lord of glory here mid shame and scorn must perish. The blessed Saviour of the world upon the accursed tree now hangs. The Lord who heaven and earth created, of life and light is now bereft. The sinless here for sin must perish. Ah! how this grief doth pierce my soul! Ah, Golgotha! Unhappy Golgotha!



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71. RECITATIVE (*Tenor and Bass*)

EVANGELIST: Und von der sechsten Stunde an ward eine Finsternis über das ganze Land, bis zu der neunten Stunde. Und um die neunte Stunde schriee Jesus laut, und sprach:

EVANGELIST: And from the sixth hour there was a darkness over all the land, until the ninth hour. And about the ninth hour Jesus cried aloud and said:

JESUS: Eli, Eli, lama, lama sabachthani?

JESUS: Eli, Eli, lama sabachthani!

EVANGELIST: Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da standen, da sie das höreten, sprachen sie:

EVANGELIST: That is, My God, My God, O why hast Thou forsaken Me! Some of them that stood there heard Jesus cry aloud, and they said:

CHORUS

Der rufet den Elias.

MOB: He calleth for Elias.

EVANGELIST: Und bald lief einer unter ihnen, nahm einen Schwamm, und füllete ihn mit Essig, und steckete ihn auf ein Rohr, und tränkete ihn. Die andern aber sprachen:

EVANGELIST: And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The others said, however:

CHORUS

Halt, halt, lass sehen, ob Elias komme, und ihm helfe?

MOB: Wait, let's see if indeed Elias come to save Him.

EVANGELIST: Aber Jesus schriee abermal laut, und verschied.

EVANGELIST: And again Jesus cried aloud, and departed.

72. CHORALE

Wenn ich einmal soll scheiden,
So scheide nicht von mir!
Wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiss mich aus den Ängsten
Kraft deiner Angst und Pein!

When I too am departing,
Then part Thou not from me.
On death's lone journey starting,
My soul will feel for Thee!
When near my end I languish,
All other comfort vain,
Then draw me out of anguish,
By Thine own woe and pain.

73. RECITATIVE (*Tenor*)

EVANGELIST: Und siehe da, der Vorhang im Tempel zerriss in zwei Stück, von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und standen auf viel Leiber der Heiligen, die da schliefen; und gingen aus den Gräbern nach seiner Auferstehung, und kamen in die heilige Stadt, und erschienen vielen. Aber der Hauptmann, und die bei ihm waren, und bewahreten Jesum, da sie sahen das Erdbeben, und was da geschah, erschraken sie sehr, und sprachen:

EVANGELIST: And then, behold! the veil of the temple was rent in twain, from the top unto the bottom. And the earth did quake, and the rocks were rent. And the tombs gave up their dead, and there arose many bodies of the dead, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many. Now the centurion and they that were with him, and were watching Jesus, when they saw the earthquake, and those things that were done, they feared greatly, and said:

(Chorus) Wahrlich, dieser ist Gottes Sohn gewesen.

THE WATCHERS: Truly, this was the Son of God.

(*Continued on page 988*)



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A special program has been arranged by Mr. Munch to follow the meeting, and at its conclusion, the Trustees and Mr. Munch will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

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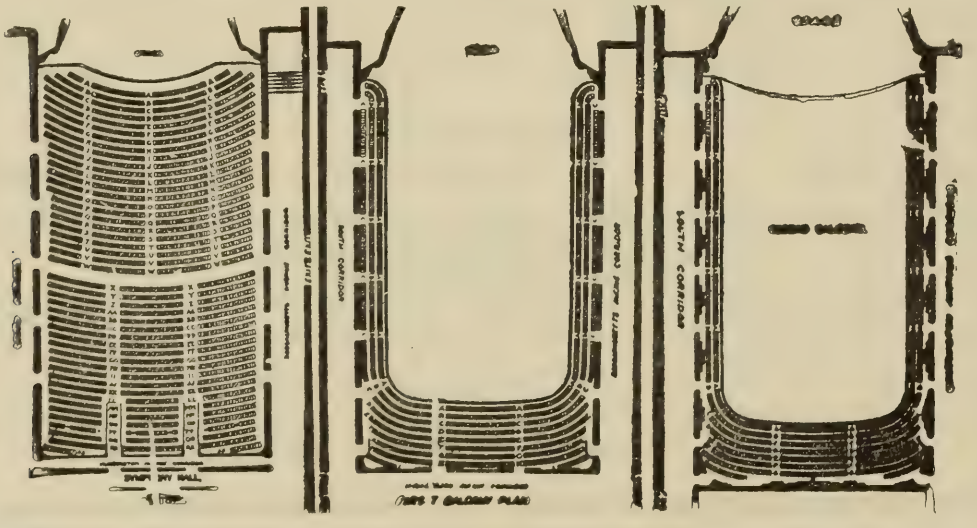
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EVANGELIST: Am Abend aber kam ein reicher Mann von Arimathia, der hiess Joseph, welcher auch ein Jünger Jesu war. Der ging zu Pilato, und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

EVANGELIST: At eventide there came a rich man of Arimethaea, called Joseph, who himself was a disciple of Jesus. He went to Pilate, and begged of him the body of Jesus. Then Pilate commanded the body to be delivered.

74. RECITATIVE (*Bass*)

Am Abend da es kühle war, ward Adams Fallen offenbar. Am Abend drücket ihn der Heiland nieder. Am Abend kam die Taube wieder, und trug ein Olblatt in dem Munde. O schöne Zeit! O Abendstunde! Der Friedensschluss ist nun mit Gott gemacht, denn Jesus hat sein Kreuz vollbracht. Sein Leichnam kommt zur Ruh. Ach! liebe Seele, bitte du, geh, lasse dir den toten Jesum schenken, o heilsames, o köstlich's Angedenken!

At eventide, cool hour of rest, Was Adam's fall made manifest. So now at eve our foe doth Christ subdue; At eve the dove returning flew, And in its mouth the olive bore. O lovely time! O evening hour! The covenant of peace with God is seal'd, For Jesus hath His cross fulfilled. His body sinks to rest. Ah! go, my soul, beg thou His corpse. Go! shall the dear remains neglected perish? O precious boon, for heart and soul to cherish!

76. RECITATIVE (*Tenor*)

EVANGELIST: Und Joseph nahm den Leib, und wickelte ihn in ein rein Leinwand. Und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen; und wälzete einen grossen Stein vor die Tür des Grabes, und ging davon.

EVANGELIST: And Joseph took the body, and wrapped it in a clean cloth of linen, and laid it in his own new tomb, which he had hewn out in the rock; and having rolled a great stone to the door of the tomb, he went away.

77. RECITATIVE (*Soprano, Alto, Tenor, Bass*) WITH CHORUS

BASS: Nun ist der Herr zur Ruh gebracht.

TENOR: Die Müh' ist aus, die unsre Sünden ihm gemacht.

ALTO: O selige Gebeine, seht, wie ich euch mit Buss und Reu beweine, dass euch mein Fall in solche Not gebracht.

SOPRANO: Habt lebenslang vor euer Leiden tausend Dank, dass ihr mein Seelenheil so wert geacht't.

BASS: The Lord hath lain Him down to rest.

TENOR: The pains are o'er, He for our sins so meekly bore.

ALTO: O weary broken body! See! how my tears of fond remorse bedew Thee, that in my fall such bitter woes were Thine.

SOPRANOS: My soul shall bless Thee all my days with thousand thanks, that Thou hast deem'd it worth the sacrifice.

CHORUS (*with above*)

Mein Jesu, gute Nacht!

Lord Jesu, rest in peace!

78. CHORUS

Wir setzen uns mit Tränen nieder,
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh'!
Ruh't, ihr ausgesognen Glieder,
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt,
Schlummern da die Augen ein.

THE BELIEVERS:
In tears of grief here sit we weeping,
Hearts turned to Thee, O Saviour blest:
Rest Thee softly, softly rest.
Long, ye weary limbs, lie sleeping.
This cold stone above Thy head,
Shall to many a careworn conscience
Be a sweet refreshing pillow;
Here the soul finds peaceful bed.
Closed in bliss divine
Slumber now the weary eyes.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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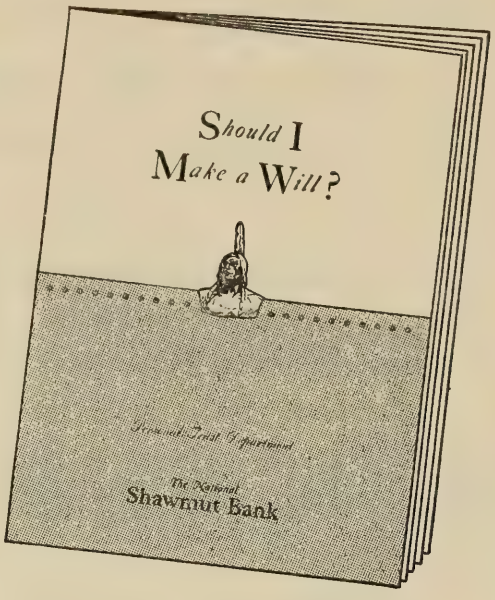
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The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three weekends of Saturday Evening and Sunday Afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theatre-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat ("Jeunehomme," K. 271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, the Director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full Or-

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chestra in the Music Shed on Thursday Evenings, Saturday Evenings and Sunday Afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (August 2 and 4), Eleazar de Carvalho conducting the Sunday concert on August 5. Serge Koussevitzky will conduct the concerts of the last week. The last two programs have been changed, and will be as follows: Saturday evening, August 4—Symphony No. 5, Honegger; Symphony No. 5, Sibelius; Symphony No. 6, Tchaikovsky. Sunday Afternoon, August 5—Brahms, Haydn Variations and Symphonies Nos. 3 and 2.

The Berkshire Music Center, Serge Koussevitzky, Director, will be in session through the period of the Festival.

• •

THE REVIVAL OF BERLIOZ' REQUIEM

An important event of the present season will be the first performance by this Orchestra of Berlioz' Requiem Mass (Grande Messe des Morts). This remarkable work was first performed at the Church of the Invalides, in Paris, December 5, 1837, in memory of the soldiers killed in the Algerian campaign. The score calls for four additional wind choirs to be placed in the four corners of the area of performance, and at the coming performances in Symphony Hall, brass groups will be placed in the four corners of the auditorium. The Requiem will be played at the Friday and Saturday concerts on April 20 and 21, and at a Pension Fund Concert, Tuesday evening, April 24.

The Requiem was played in Boston by the Cecilia Society February 12, 1882 and repeated on the following November 26. On the One Hundredth Anniversary of this work, Charles Munch conducted a performance on June 16, 1938 in the Invalides where it had been first performed. There were six hundred participants on this occasion.

70TH ANNIVERSARY BOOKLET

A Seventieth Anniversary Booklet of the Boston Symphony Orchestra, giving its history and activities in brief, with illustrations, has just been published. Copies may be obtained at the Box Office for $.25 (a copy is on display in the Gallery).



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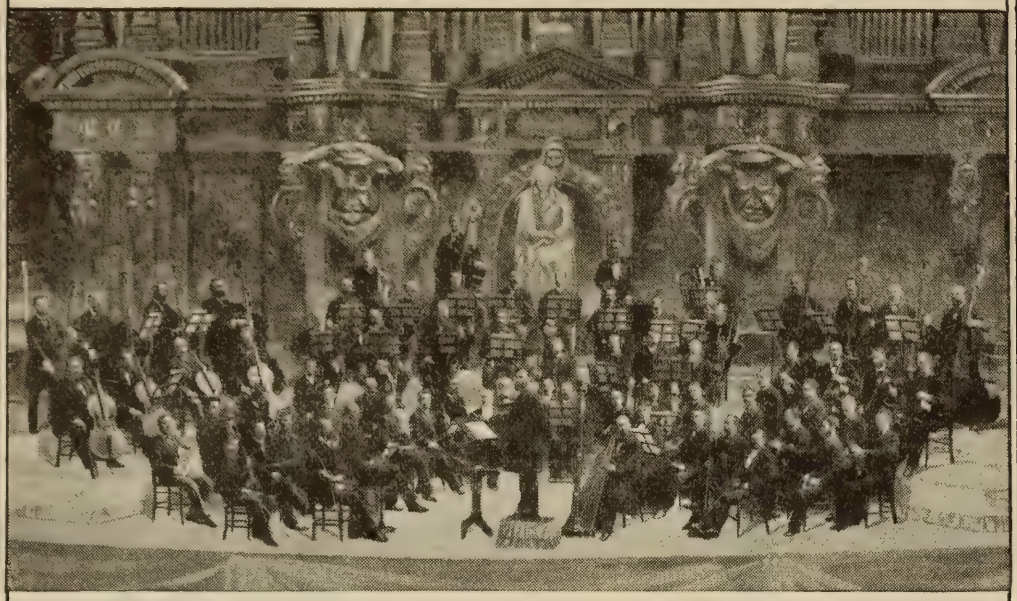
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By JOSEPH HAYDN

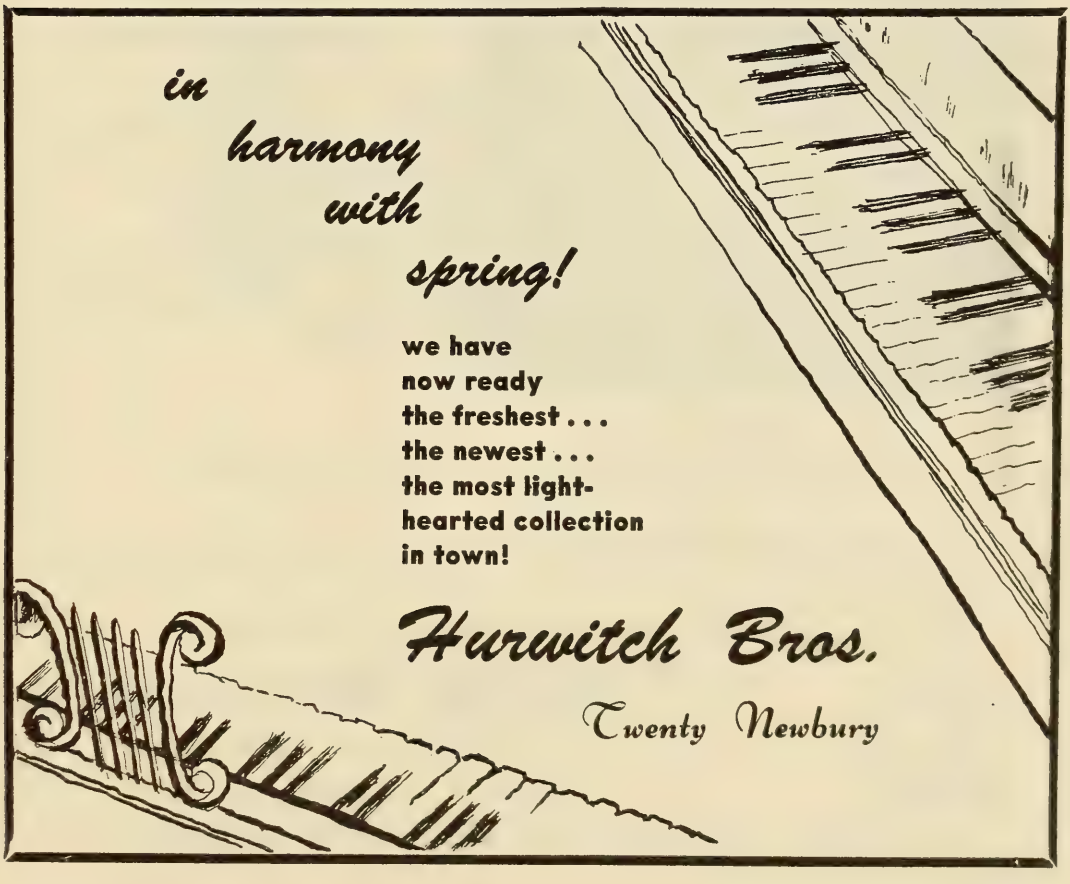
Born in Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed in 1792, this Symphonie Concertante was first performed in London, March 9 of that year.

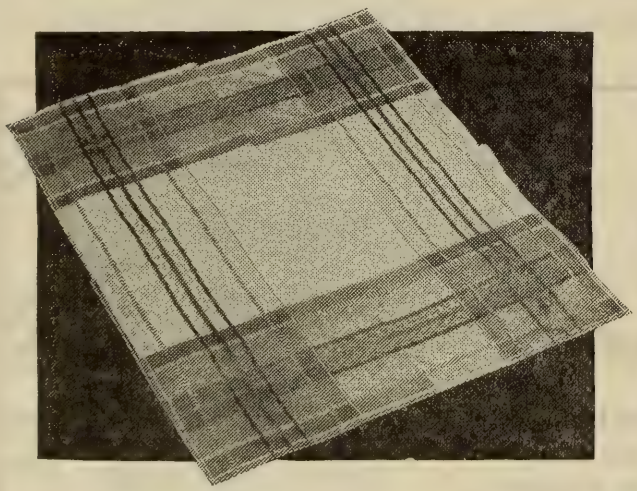
The score calls for flute, two oboes, bassoon, two horns, two trumpets, timpani and strings, together with the solo quartet.

SIX SYMPHONIES for each of Haydn's two visits to London, however prodigious a contribution, were not the sum of the music he wrote for the concerts of Johann Peter Salomon. During his first visit of eighteen months (between January 2, 1791 and June 22, 1792), he found time to write a "symphonie concertante" to bring forward certain talents in Salomon's orchestra, in particular Salomon himself, as leader of the violins (nor is Salomon slighted in the score). Haydn conducted it at the fourth concert on March 9th with Salomon, Menel, Harrington and Holmes as the soloists, repeated the performance in the following week and again at a concert for his own benefit on May 3rd.

Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments.



The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. While, according to quartet procedure, the single voices are heard in turn, there is little opportunity until the Finale for each instrument to exploit its individual character. This is true even in the thirty-five measures for the concertino unaccompanied which take the place of a cadenza before the close of the first movement. In the Andante, the solo voices within the quartet, lightly supported by the orchestra, take the melodic burden. The tutti set the pace of the lively Finale, whereupon the solo violin, after two brief interrupting recitatives (adagio), becomes the leading voice. The two wind instruments and then the cello have their innings before the concerted close.



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ENTR'ACTE

WHAT EVERY ACCOMPANIST KNOWS

By RALPH BERKOWITZ

Mr. Berkowitz has travelled widely as accompanist, notably with Gregor Piatigorsky for seven years. He is Executive Assistant to the Director at the Berkshire Music Center. The following article is printed (in part) from "Music 1951" (Penguin Books, Ltd.).

ON the recital programs of violinists, cellists, and vocalists (and even of occasional violists and trombone players) there is a small phrase preceded by a pianist's name. This short legend in neat, undersized type generally appears at the very bottom of the page along with the name of the piano and the concert manager's business address.

The phrase is 'at the piano.'* In concert halls in other parts of the globe it is *'U klaviru,' 'au piano,' 'Vid flygeln'* or *'Przy fortepianie.'* But no matter where it appears or in what language, it always means the same to those who may give it a cursory glance during those por-

*Philip Hale once remarked on this phrase in his review of a recital, noting that the pianist was "neither on top of his instrument, nor under it."—ED.



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tions of a recital which begin to verge on boredom; it means nothing.

The professional title of the musician 'at the piano' is accompanist; but he does not glory in it. More often than not blithe souls refer to him as an 'accompanyist.' (This transgression the good St. Peter has never been known to forgive.) Sooner call your doctor a 'neurologyist' than this upright musician an 'accompanyist.' But in the accompanist's career this is nevertheless a very small ailment. There are others far more curious and awesome.

Travelling with the soloist with whom he plays (or, as he is more likely to say, for whom he plays) he finds himself after a concert at the party or reception which is usually arranged by one of the city's leading hostesses. The performer's social life while on tour is necessarily devoted to these parties and at them a succession of faces will appear to congratulate him in terms from the discreet to the over-enthusiastic, with demeanour which may vary from jovial camaraderie to panting hero-worship. The accompanist at this time is just a few feet away, also receiving plaudits from those select concert-goers who have been invited 'to meet the artist.' Herewith is a sampling of the repertoire which from long experience he knows is reserved for his kind: 'Well, we mustn't forget your part in this beautiful concert,' or, 'I listened to you *just as much* as to the soloist,' or, 'How do you

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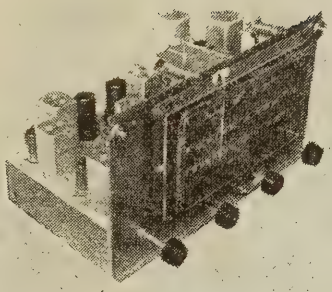
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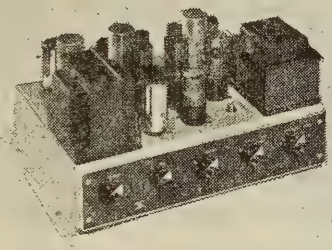
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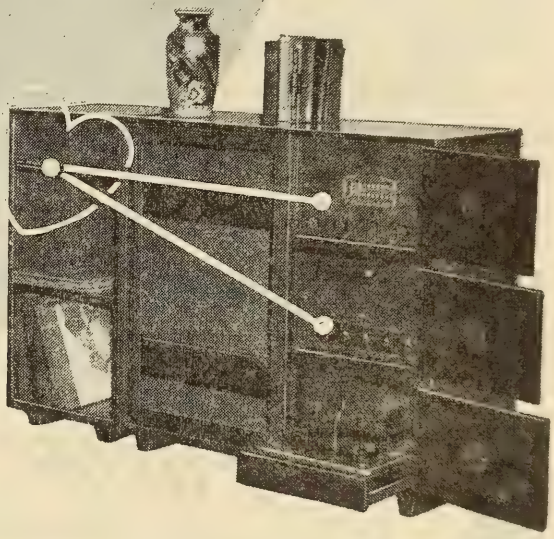
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manage to keep together?' or, 'What is your name again, please?' (this generally from the hostess), or, 'I wish we could have heard you play some pieces all by yourself!' He finds it hard to answer them.

This is the accompanist's relationship to the musical public. It ranges from ignorance of his name to patronizing praise; but above all, it is based upon a generally false conception of what his real function is as a musician. Most concert-goers, if asked, would very likely describe accompaniments as a necessary background to a singer or a violinist for the purpose of supplying harmonies, keeping the soloist on pitch, and perhaps taking over a fragment of solo now and then just for the sake of variety.

It is essential to realize that a composer's intention in any work he produces is the creation of an integral whole. This is not to say that all material in it is of equal or similar importance. There are various planes of significance, various types of expression for the melodic lines, the rhythmic figures and other materials with which he works. But there is no music, no matter how long or complex, where, in any bar of the work, a great composer will admit that the material is insignificant, or that its expression in performance will not bear the same consideration as the most prominent melodic passages. This is simply to say that an accompanist, when the soloist plays great



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music, is also playing great music, and his part is a telling and vital portion of an effort, which, in the simplest definition of any art-work, is a striving for unity.

Piano parts cover a truly remarkable range of musical art. In vocal music there are songs in which the piano merely plays a progression of more or less simple harmonies, as in Schubert's *Meeres Stille*. Yet even here, the manner in which these chords are rolled, the nuance of one leading to another, the balance between lower, middle and upper notes of each chord, are all factors contributing to the eloquence in performance of Schubert's admirable setting of Goethe's poem, which depicts the trance-like, brooding hush of a vast, still seascape. The great song writers, such as Schubert, Brahms, Hugo Wolf or Debussy, constantly use the piano to comment on various actions in the text or to underline its sentiment and emotional expression.

From hundreds of other examples which may be cited, one can glance briefly at another Schubert setting of a Goethe poem, *Ganymede*. Here the piano begins alone with a melodic phrase expressive of the felicity and peacefulness of the mythological youth lying in the sun; soon it is delineating a nightingale's song, and then, with a characteristic rhythmic figure describes Ganymede's agitation and

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joy as he feels himself wafted towards the clouds. When the voice ends, gentle harmonies, mounting higher and higher on the piano, are used to tell us of his arrival on Olympus.

Naturally, in just as vital a manner, the vocal line of a fine song conveys the meaning and even the philosophical implications of the poem. A work of this kind is clearly not the production of a man who thinks of the vocal part as an out-and-out display for a soloist, aided by a nebulous piano background.

We may turn, for a final example from the vocal repertoire, to a song written nearly a century later than those of Schubert. In setting Paul Verlaine's *Il pleure dans mon cœur,* Debussy unmistakably



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paints in the piano part the quiet monotony of a gentle rain. The whole song is suffused with that tender despair which Verlaine's poem communicates, and only a masterful combination of vocal and piano writing could have achieved Debussy's conception of it.

In the field of instrumental music, where the piano plays with a violin, cello or other solo instrument, there also exist to-day strange notions regarding their relative importance. There are numerous types of composition in the vast repertoire for string instruments and piano, yet again here, as in vocal music, one would search in vain to discover piano parts which did not have their definite relationship to the work as a whole.

Accompanists do not like to be classified as disappointed soloists. Of course they all began the study of the piano and for years worked at it in the same fashion and perhaps with the same end in view as those who remained in the profession as solo pianists. But somewhere along the road there were various influences which made themselves felt and served to deflect their soloistic zeal. Self-knowledge is probably not one of the cardinal virtues of musicians as a class, yet in many instances where gifted, extremely competent and well-

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trained musicians are following other than a solo career, the ability to know one's self has played a large part in this decision. The great vocalists and instrumentalists must possess an extraordinary combination within themselves, and in the proper mixture, of enormous talent, expert training and knowledge, an ability to work and learn, personality, and good business sense. To this must be added an undying love of the stage and the theatrical attributes with which it is associated.

A pianist, therefore, who finds himself deflected from the narrow and arduous path leading to a solo career, because of widening interest in the vast fields of chamber-music, and vocal and instrumental works of all kinds, will as likely as not find that there are opportunities for him in the field of accompanying.

Soon enough he discovers whether he is born to the task. In the same manner in which a soloist requires a rare combination of qualities, the true accompanist finds that he also needs a certain measure of elements fitting nicely together which will permit him to function properly. After the basic one of mastery of his instrument, he requires that special talent which many piano soloists do not have and which they generally do not need. This is the ability to play with someone else. Simple as the requirement sounds, it is actually

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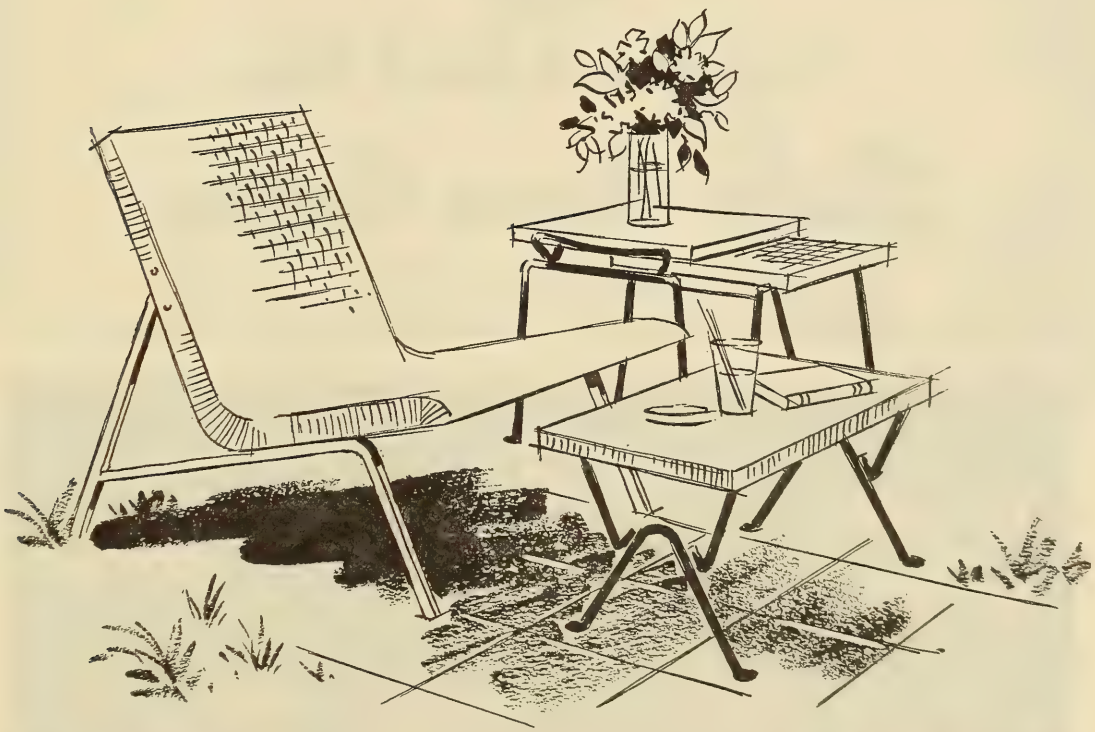
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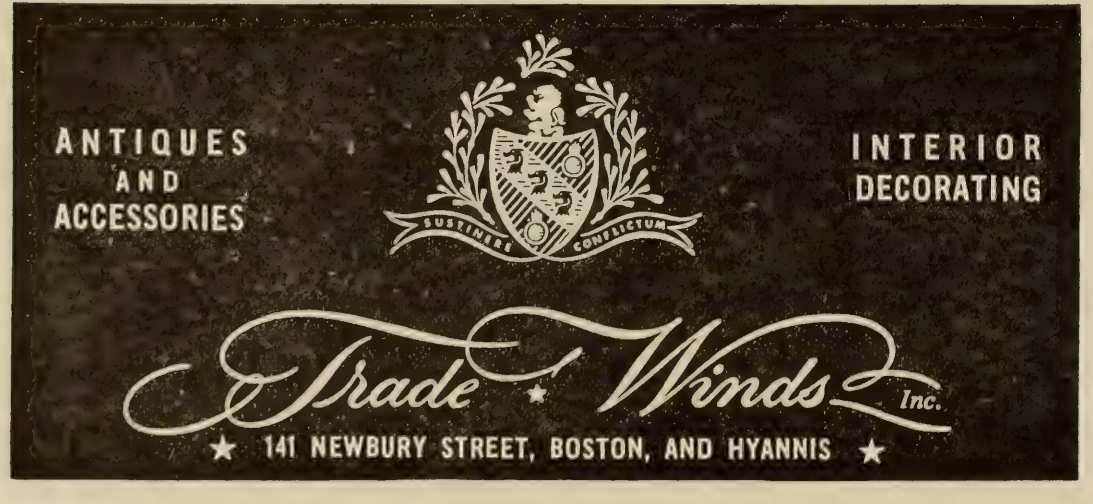
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the rarest gift even among many very talented musicians. The day is gone, of course, when one thought of the accompanist as a musician whose job it was 'to follow.' Following is the one thing an artist wishes an accompanist not to do. Actually it is anticipation, together with the ability to feel and grasp instantaneously those qualities which go towards making the artist's individuality stand out in performance. These inflections, nuances and other means of musical expression, the gifted accompanist can sense at the very instant they are to be accomplished. 'To follow' after a *fait accompli* in the soloist's playing or singing can only be for the auditor a disturbing and useless effort, even though he may know nothing of the manner in which artistic performances are created.

The accompanist who develops the 'technique' of his art finds that he is creating for himself the ability to absorb quickly (and master instrumentally) works from every epoch of musical art. He becomes conversant with opera, oratorio, cantatas and lieder; he gets to know sonatas, fantasias and concertos from pre-Handel to post-Copland. By the very nature of being required to learn a great amount of







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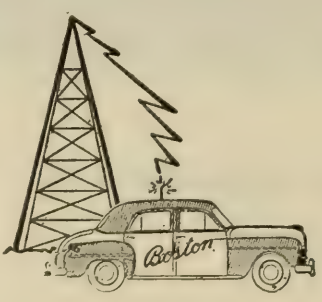
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SYMPHONY NO. 5, IN C-SHARP MINOR

By GUSTAV MAHLER

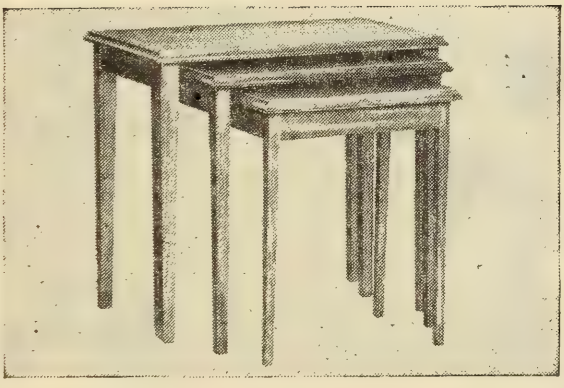
Born at Kalischt in Bohemia, on July 7, 1860; died at Vienna on May 18, 1911

Mahler completed his Fifth Symphony in 1902. It was first performed at a Gürzenicht concert in Cologne, October 18, 1904, under his own direction. The first performance in the United States was by the Cincinnati Orchestra under Frank von der Stucken, March 25, 1905. The first performance in Boston was by the Boston Symphony Orchestra, February 2, 1906. Wilhelm Gericke, who conducted, gave the work its first New York hearing on February 15, and repeated it in Boston on February 23, The Symphony was performed here under Dr. Muck's direction April 18, 1913, November 21, 1913, and February 27, 1914. Dr. Koussevitzky revived it October 22, 1937, repeated it March 4 of the same season, and March 1, 1940. Richard Burgin conducted it November 19, 1948.

The Symphony is scored for four flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, glockenspiel, tam-tam, harp and strings.

It was published in 1904.

GUSTAV MAHLER began composing his Fourth Symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia



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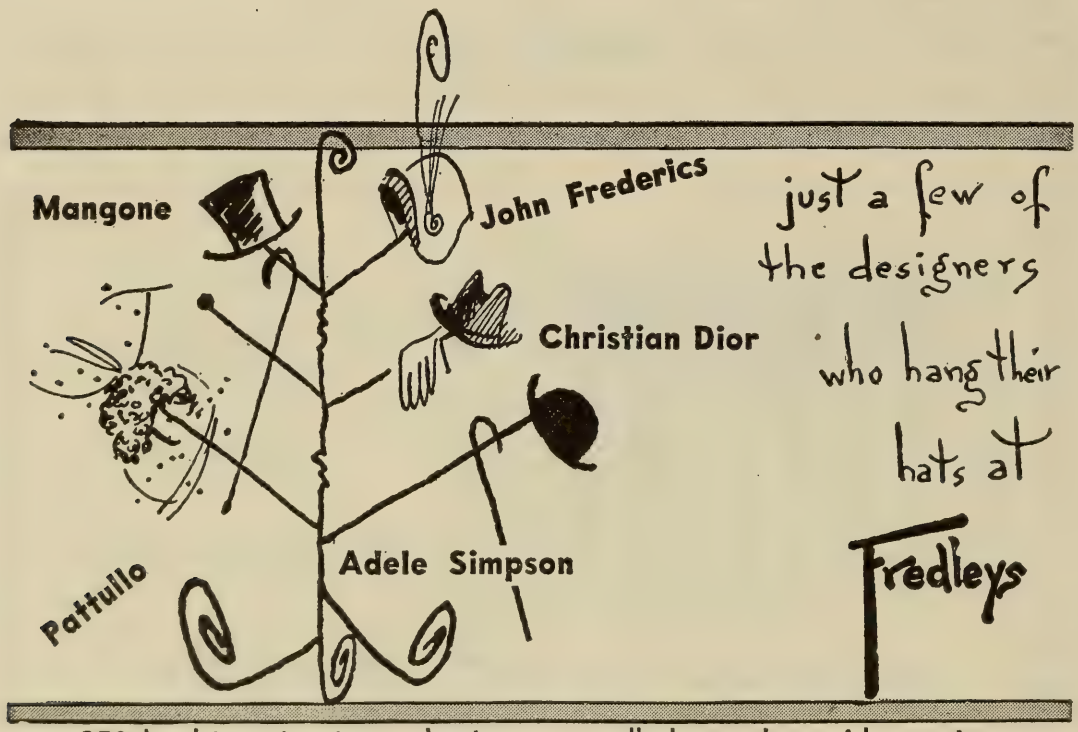
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which has inspired great music at other times, he worked upon his Fifth Symphony and likewise set five songs from Rückert, and two of the *"Kindertotenlieder."* The Fifth Symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

The Fifth Symphony, in Mahler's own words, marked a new departure in his life as an artist. Experienced as he was in the technical handling of an orchestra through his conducting and through the magnificent scores he had already written, the Fifth seemed to require a reconstitution of his instrumental forces. He was not satisfied with it, and twice revised the orchestration (the first revision is used in this performance).

The Mahler enthusiasts may well have looked for an elucidation of the Fifth Symphony when it appeared. The introductory "funeral march" had a character and suggestion obviously far different from



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NOWADAYS it seems as if there is a saxophone behind every bush, since dance bands rely on them so heavily. But, according to one veteran member of The Boston Symphony, there were no saxophones in this country even in the late 1880's. For during the season of 1886, the Orchestra under Wilhelm Gericke was scheduled to play Bizet's "L'Arlésienne" Suite No. 1, the Prelude of which has an exceptionally beautiful part for the saxophone. The Orchestra's librarian, responsible for supplying any extra instruments required by a new score, hunted high and low all over the country for a saxophone, but none could be found. It was decided to substitute the clarinet. When Gericke heard of this plan he immediately put his foot down. He felt that since Bizet had called for a saxophone in the score, no other instrument should take its place. Accordingly, the Orchestra imported one from France for the concert. This incident shows that even in those early formative days The Boston Symphony spared no pains to give a composer's work the most faithful interpretation possible. Such consideration has deservedly helped to earn the Orchestra a world-wide reputation.

MUSIC QUIZ

Name three modern instances of musicians married to musicians.

Ans. (1) Lily Pons, coloratura, and André Kostalanetz, conductor; (2) Rose Bampton, soprano, and Wilfred Pelletier, conductor; (3) Roy and Johanna Harris, composer and pianist respectively.



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some outward ceremonial; the scherzo, with its wild abandon and the affecting adagietto, seemed to have some definite motivation.

When this symphony was performed in Berlin and in Dresden in 1905, there were the usual expectations of elucidation from the composer, but the composer had become more wary than ever of verbal explanations. No analyses or descriptions of any sort were to be found in the printed programs. The composer did not remain adamant on this point. Analyses of the Fifth Symphony, and elaborate ones, appeared in print before and after 1905 — without recorded protest from Mahler. On composing his First Symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First Symphony, they would have grasped at once the roaming, fancy-free



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spirit of that work. Did not Hoffmann himself say, through the mouth of his Kreisler: "Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning"?

Philip Hale, preparing notes for a performance of this symphony in 1906, wrote: "Let us respect the wishes of Mr. Mahler," and refrained from quoting any analysis or description of it. Lawrence Gilman, in his notes for the Philharmonic Symphony Society of New York, concurred with Mr. Hale and likewise allowed the Fifth Symphony to be "listened to without benefit of the annotative clergy." It would seem unnecessary to prolong the abstention indefinitely, and to withhold descriptions which have for many years stood in print for any to read. Individuals have their preferred points of approach. One among the tourists on the rim of the Grand Canyon in Arizona will seek a guide to point out to him some rock which looks like an animal, or the face of an old man. Another finds in the scene a rare opportunity to study the processes of erosion. Still another is content to gaze at a vast and unexampled spectacle of nature, bothering

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neither with the guide nor the scientist. As for the first two tourists, there would be little use in depriving them of their lesser satisfactions — the one of his freakish resemblances, the other of his rather chilling computations. Neither would become by this a more likely recruit for the grander mood.

Paul Stefan, in his "Gustav Mahler — A Study of His Personality and Work," gives a description of this symphony:

"The Fifth Symphony opens with a long, gloomy fanfare in C-sharp minor, which leads into a stern funeral march. A turn into A-flat (G-sharp as dominant of C-sharp). Then an episode of passionate lamenting, with *ostinato* double-basses. The funeral march returns altered, and dies away in a passage that bears a distinct resemblance to one of the *Kindertotenlieder*. A second episode, a variation of the first, and a coda of a few bars only ends the song-like and expository movement. Like a great development of it, the second rages forward. The theme is developed from a viola part of the earlier second episode. Then the secondary section in the episode itself, exactly in the tempo of the funeral march. The repeat after the exposition, which still stands in the small score, is cancelled, and the development begins. It is interrupted by a quotation from the funeral march. In the repeat, the cutting 'ninth' motive of the beginning binds everything together, effaces and displaces the themes. In a new cropping out (so to speak) of the coda, two intensifications into D; at the culmination a chorale, from which the victory of the last movement

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shines. A close in the minor, will-o'-the-wisp-like. A terrific scherzo indicates the turning. In immensity of projection, in harmonic and specifically contrapuntal art, it is something theretofore unheard of, even in Mahler. The melody does not disavow the character of a dance-tune. The fourth and fifth movements also go thematically together. An almost feminine *Adagietto,* scored for strings and harp alone, is immediately followed by a *Rondo-Finale.* This is one of the most complicated movements in Mahler's works. The second principal theme is taken as fugue-subject, and forces ever new motives into the fugue. One of these seems, characteristically enough, to be taken from the song *'Lob des hohen Verstandes.'* When the fugue begins for the second time, a counterpoint shows one of the principal themes of the Eighth Symphony. This time the renewed *Adagietto* proceeds from it. A development on the gigantic scale of the whole symphony; third, entirely altered, repetition of the rondo; triumphant finale with the chorale as in the second movement, and a close in D major after exultant whole-tone passages."

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THE REVISIONS OF MAHLER'S FIFTH SYMPHONY

By LEONARD BURKAT

SIR WALTER SCOTT has earned a good character in the history of literature by his devotion of the income from six years of writing to paying off the debts of his publishing firm. That Gustav Mahler once felt called upon to act similarly — albeit on a smaller scale — has only recently become known.

The success of Mahler's Third Symphony at Krefeld in June 1902 had brought him a flattering offer of publication of the new symphony on which he was then at work — his fifth. "I have received the enclosed letter from Peters Edition in Leipzig," Mahler wrote to his solicitor, "one of the most important music publishers in the world. Please give me an idea of what I ought to do now. I may get as much as 10,000 florins for it." Bruno Walter has recently estimated Mahler's payment for the Symphony at about 15,000 marks. But the Fifth Symphony, Walter wrote in his memoirs, "marked the begin-

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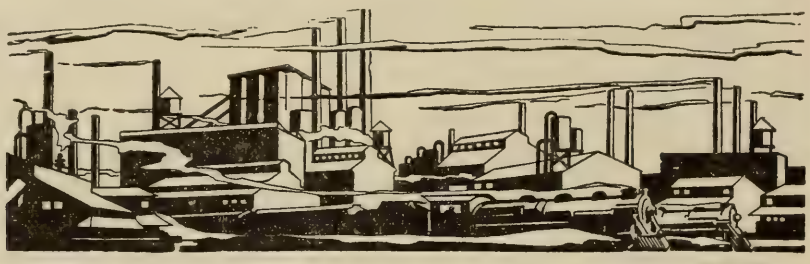
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ning of Mahler's use of a more highly developed polyphonic style that confronted his technique of orchestration with new problems. The Cologne premiere of the Symphony revealed that these problems had not been solved. Somehow the web of voices did not sound with the intended clarity and I could not help confirming Mahler's unfavorable impression. He decided at once upon his course: he would reorchestrate his whole symphony. He returned the money, which was needed for correcting and reprinting the material, to the publisher and spent months of arduous work in rearranging almost the entire score. Thus a considerable part of his worldly reward was sacrificed to the demands of spiritual purity."

A sense of insecurity and dissatisfaction in Mahler that may be deduced from his affection for the juvenile folk poetry of *Des Knaben Wunderhorn* and from the persistent naivete of his musical materials is seen clearly in his continued attempts to improve his symphonies. "From the Fifth onward," Alma Mahler wrote in her book of memoirs of her husband, "he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in process of revision." Mahler took so seriously his privilege of revision that when negotiating a new



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contract with his Vienna publisher a year before his death he instructed his attorney that "the matter of 'retouching' must be specified. The publisher must agree, first, to make corrections in all the engraved plates – both scores and parts; and second, so long as material already printed is offered for sale, to have my changes put into the scores and parts in stock."

When Mahler retired to his summer cottage at Maiernigg in 1902 he had completed the first two movements of the Fifth Symphony and had sketched out the rest. As he worked on the last three movements he handed the pages of manuscript to his wife, who wrote out the fair copy in her own hand. Then, the summer over, the Fifth had been completed and there remained only the orchestration to finish during the long winter months in Vienna.

By the following autumn the work was done and Mahler was trying to arrange for a performance. He wrote to the Leipzig critic Arthur Seidl on September 23, 1903, "You will be glad to know that my Fifth is being copied already. I still don't know where it will have its first



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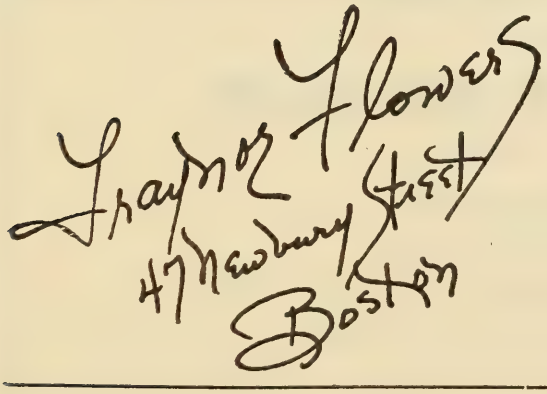
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performance. Nikisch could have it for Berlin, but I have no confidence in my success with the hostile press there." A few days later the matter had been settled and he wrote to Seidl again, "I cannot help letting you know that my Fifth Symphony will have its first performance in Cologne on October 18. I haven't found out yet what the public is like there, but I should like to have a few people like you in the audience."

Early in 1904 a reading rehearsal with the Vienna Philharmonic revealed a great deal of overwriting. With bold strokes of a red crayon Mahler crossed half the percussion instruments from the score. Here began seven years of service in the improvement of the Fifth. In the first weeks of October, 1904, Mahler presented his new production of *Fidelio* at the Vienna Opera and left for Cologne to prepare the performance of his new symphony. Doubts and dissatisfaction are evident in a letter to his wife dated October 16. "Today was the first rehearsal! It went off tolerably well. The Scherzo is the devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public — what are they to make of this chaos of which new worlds are forever being engendered, only to crumble into ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging

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sea of sound, to these dancing stars, to these breathtaking, iridescent and flashing breakers? Oh that I might give my Symphony its first performance fifty years after my death!" But when he had taken his work before the public at an open rehearsal, he reported, "An excellent performance. Audience breathlessly attentive — even if dazed by the first movements."

Yet after the performance and even until a few months before his death, Mahler was never quite satisfied with the work. In 1905 he wrote to Mengelberg that he was making "many important changes." In 1906 he "retouched" it again both before and after he conducted it in Amsterdam. Two years later in Vienna there were even more changes. Soon after he was writing to his manager, "I have newly revised my Fifth and should like to have an opportunity to perform this quasi-novelty." And when a performance in Munich was arranged, Mahler demanded "the basic condition that the orchestra be a very good one — especially the first horn and first trumpet — and I must have the necessary number of rehearsals, which ought to be five" — for at each rehearsal there were to be new changes.

In his later years Mahler himself came to realize that in the time of the Fifth Symphony his style had begun to change as he approached a new musical maturity. To the last letter in his published correspondence, written on February 8, 1911 and addressed to the conductor Georg Göhler, he added this postscript: "I have finished the Fifth. I actually had to reorchestrate it completely. I don't understand how I could have gone so completely astray — like a beginner. Evidently the routines I had established with the first four symphonies were entirely inadequate for this one — for a wholly new style demands a new technique."

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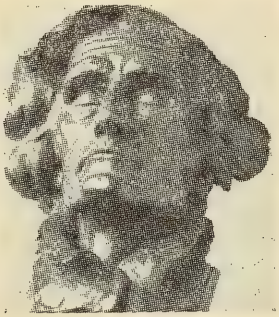
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ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, April 4th, at four o'clock.

A special program has been arranged by Mr. Munch to follow the meeting, and at its conclusion, the Trustees and Mr. Munch will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

OLIVER WOLCOTT,
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Twenty-first Program

FRIDAY AFTERNOON, APRIL 6, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 7, *at* 8:30 *o'clock*

CARPENTER.....“Carmel” Concerto

(*First performance in Boston*)

BARBER.....Symphony No. 2, *Op.* 19

I. Allegro ma non troppo
II. Andante un poco mosso
III. Presto; Allegro risoluto

(*Conducted by the composer*)

INTERMISSION

BEETHOVEN.....Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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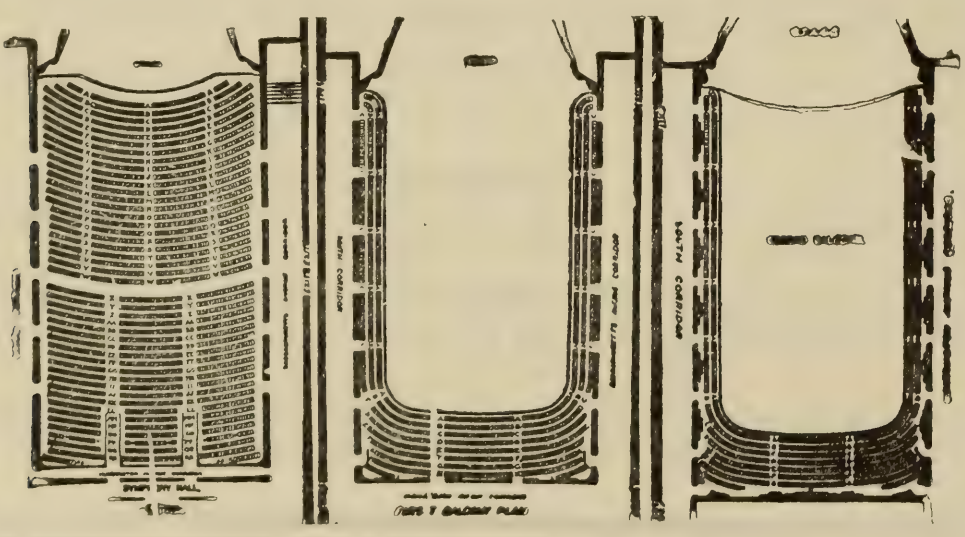
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Saturday Evening, July 28: Beethoven, Overture to "Fidelio"; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Honegger, Fifth Symphony; Sibelius, Fifth Symphony; Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Brahms, Variations on a Theme by Haydn, Third Symphony, Second Symphony.

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SEVENTIETH SEASON, 1950–1951

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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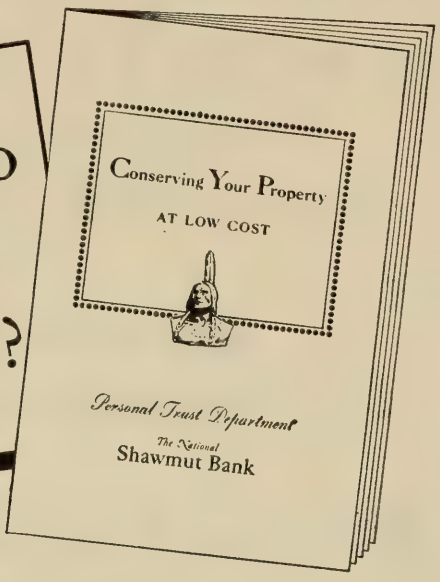
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LOWELL INSTITUTE BROADCASTS BY THIS ORCHESTRA

Plans have been announced by the Lowell Institute for a new FM radio station for educational broadcasting that will bring the cultural resources of six Greater Boston colleges, as well as full concerts of the Boston Symphony Orchestra, to millions of New Englanders. The Lowell Institute has applied to the Federal Communications Commission to erect a high-power 20,000 watt non-commercial educational station to be operated on the FM band.

The new affiliation of the Boston Symphony Orchestra with the Lowell Institute Broadcasting Council is welcomed by Henry B. Cabot, president of the Orchestra's Trustees, as an opportunity to broadcast complete performances of regularly scheduled concerts direct from Symphony Hall, beginning with the 71st season next autumn.

Although the Boston Symphony Orchestra is heard over national networks, this will be the first time that full performances have been broadcast to the listeners of Greater Boston since the early days of broadcasting, when this was the first major symphony orchestra to go on the air.

Ralph Lowell, Trustee of the Lowell Institute, has announced that the proposed station is planned to carry addresses by national and international figures speaking at the universities, important public discussions, great lectures from the classrooms, full-length performances of good plays and authoritative and comprehensive interpretation of news and events by faculty specialists.

"In the field of commercial radio, Boston has well-established stations, both AM and FM," Mr. Lowell stated. "We shall not duplicate their offerings.

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We shall try, instead, to develop a full schedule of programs in the area generally described as 'adult education.'

"Our plans to add a unique cooperative and non-commercial FM station to Boston's listening opportunities have grown out of the encouraging response which the members of the Council have received during the past four years to the presentation of adult educational programs over Boston's commercial AM, FM and TV stations.

"The generous cooperation of the commercial stations of Boston has made these opportunities possible for Boston listeners, and it is our hope that these stations, which have furnished our colleges and universities with choice evening time on a sustaining basis, will continue to carry Council programs to their large audiences. At the same time, we hope to supplement the services already performed for the community in the field of adult education."

The transmitter and antenna of the proposed FM station would be located on the top of Great Blue Hill, in Milton, the highest point of land in eastern Massachusetts. Central studios and offices would be in Symphony Hall, Boston, with additional studios in the cooperating colleges and universities. Institutions now cooperating in the Council program include Boston College, Boston University, Harvard University, Massachusetts Institute of Technology, Northeastern University and Tufts College. Boston University will continue to operate its own FM station, WBUR.

Engineering plans for the new station have been prepared by representatives of Harvard University and Massachusetts Institute of Technology.

The station will be equipped with a three - kilowatt frequency - modulated transmitter presented by Professor E. H. Armstrong of Columbia University, renowned for his contributions to electronic circuitry including the vital new concept in radio broadcasting popularly known as "FM."

The land on top of Great Blue Hill is already occupied by Harvard University for operation of a meterological observatory under a lease from the Commonwealth of Massachusetts. Under an amendment to this lease granted by the Metropolitan District Commission, William T. Morrissey, Chairman, the land also will be used as site for the new transmitter and antenna.

The 630 foot height of the antenna location on Great Blue Hill will give the station the maximum radiated power allowed by the FCC in the Boston area. Its sponsors expect the new station to be equal in power to the most effective Boston FM stations. It is expected to provide a high-quality signal within a 65-mile radius of Great Blue Hill, which is 10 miles south of Boston. This would cover an area of 1,357,938 families with a total population of 4,861,369.

"I believe few other communities can match the educational resources we have in this region," Mr. Lowell said, commenting on the proposed station. "We shall, nevertheless, plan to bring to listeners outstanding educational programs of colleges and universities elsewhere in the country from the transcription network of the National Association of Educational Broadcasters. We also shall have some surprises from other parts of the world for New England listeners."

Mr. Lowell reported that FM radio listening is on the increase, stimulated in part by the sale of combination FM-TV sets. He said a report from Dr. Sydney Roslow, President of The Pulse, Inc., a survey organization, shows that in January, 1951, there were more than 102,000 families in the five counties of Eastern Massachusetts with FM receivers. This is more than a 50 per cent increase over a year ago.

The proposed new station would be managed by Parker Wheatley, who has been Director of the Lowell Institute Cooperative Broadcasting Council since 1946.

The participation of the Orchestra has been made possible through generous contributions from the Theodore Clarence Hollander Fund (Permanent Charity Fund), Mr. Edward A. Larner, (Manager, the Employers Liability Assurance Corporation), Mr. Mark M. Horblit, and Mr. A. M. Sonnabend.

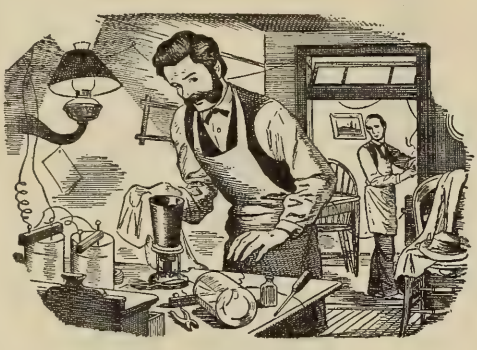


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Twenty-first Program

FRIDAY AFTERNOON, APRIL 6, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 7, *at* 8:30 *o'clock*

COPLAND.....“Quiet City,” for Trumpet, English Horn and Strings

Trumpet: ROGER VOISIN
English Horn: LOUIS SPEYER

BARBER.....Symphony No. 2, *Op.* 19

I. Allegro ma non troppo
II. Andante un poco mosso
III. Presto; Allegro risoluto

(*Conducted by the composer*)

INTERMISSION

BEETHOVEN.....Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, N. Y., November 14, 1900

Composed as an orchestral piece in the summer of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

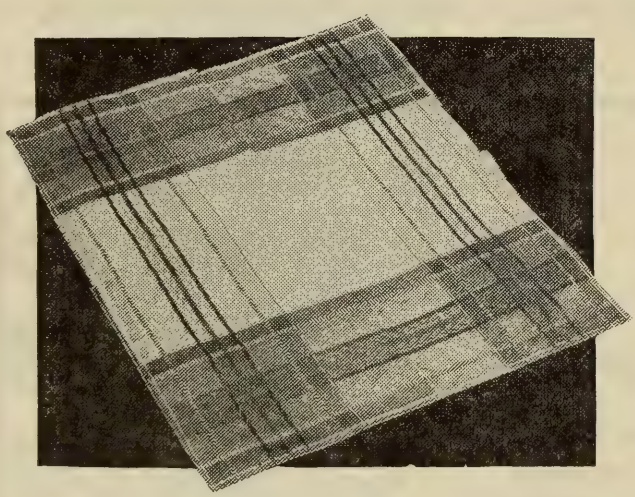
It was performed at these concerts April 18 and December 26, 1941; March 9, 1945, and March 22, 1946.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players



and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."



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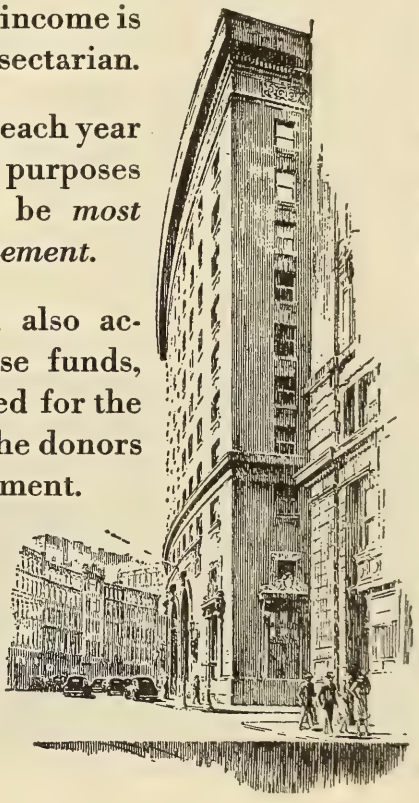
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SYMPHONY NO. 2, *Op.* 19

By SAMUEL BARBER

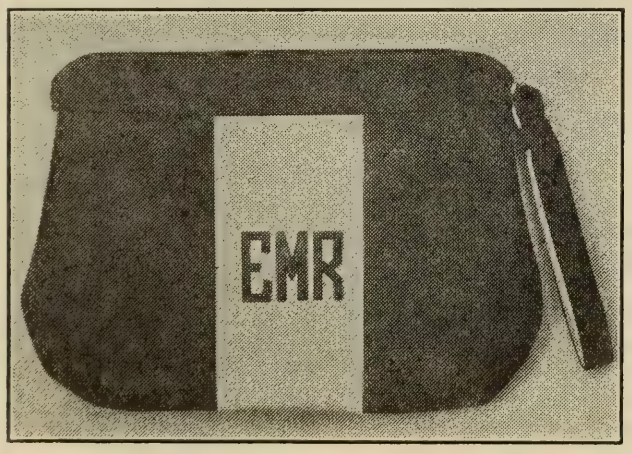
Born in West Chester, Pennsylvania, March 9, 1910

Composed in 1944, this Symphony was first performed by the Boston Symphony Orchestra on March 3 of that year. The composer revised his symphony in 1947 and the revised version was first performed by the Philadelphia Orchestra on January 21, 1949.

The following orchestra is called for: two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, wood blocks, bass drum, side drum, cymbals, piano and strings.

SINCE revising his Second Symphony, Mr. Barber has written a concise description which he would like to suffice in that he considers the music as "absolute."

"The work is in three movements. The first, allegro ma non troppo, is in sonata form. The second, andante un poco mosso, is a slow movement of nocturnal character. The concluding movement begins with introductory spiral-like figures, presto, leading to variations and fugato on a theme, allegro risoluto. The whole is scored for large orchestra."



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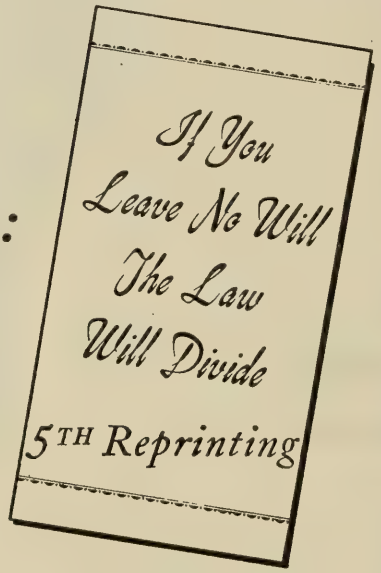
When Samuel Barber composed this Symphony, he was a corporal in the Army Air Corps, stationed at Fort Worth, Texas, where he had the experience of accompanying pilots on many flights. The result of this experience was the introduction into the slow movement of a specially contrived "tone generator" which simulated the sound of a radio beam used as a directional code signal in night or blind flying, or over unknown territory. In rewriting his score he has removed this instrument.

Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed, besides his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, Violin Concerto, "Commando March," "Second Symphony (dedicated to the Army Air Forces), Violoncello Concerto, and "Knoxville, Summer, 1915," for Soprano and Orchestra. His Adagio for

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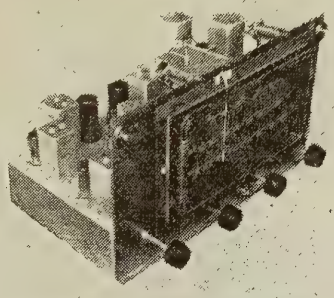
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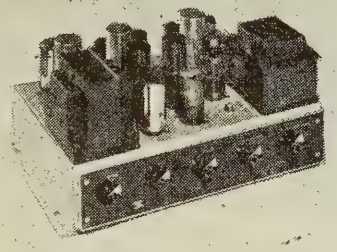
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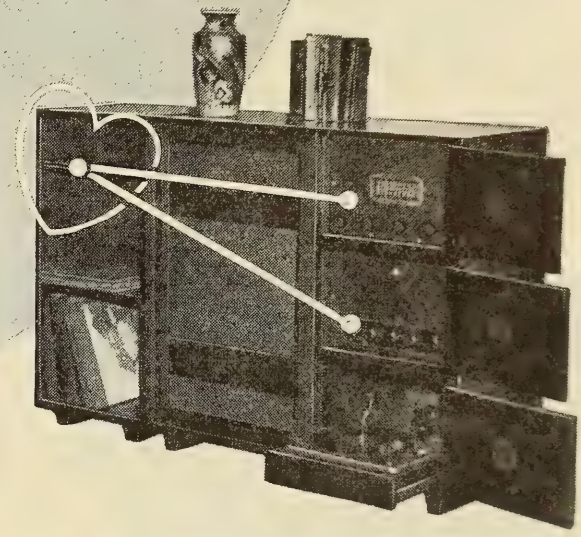


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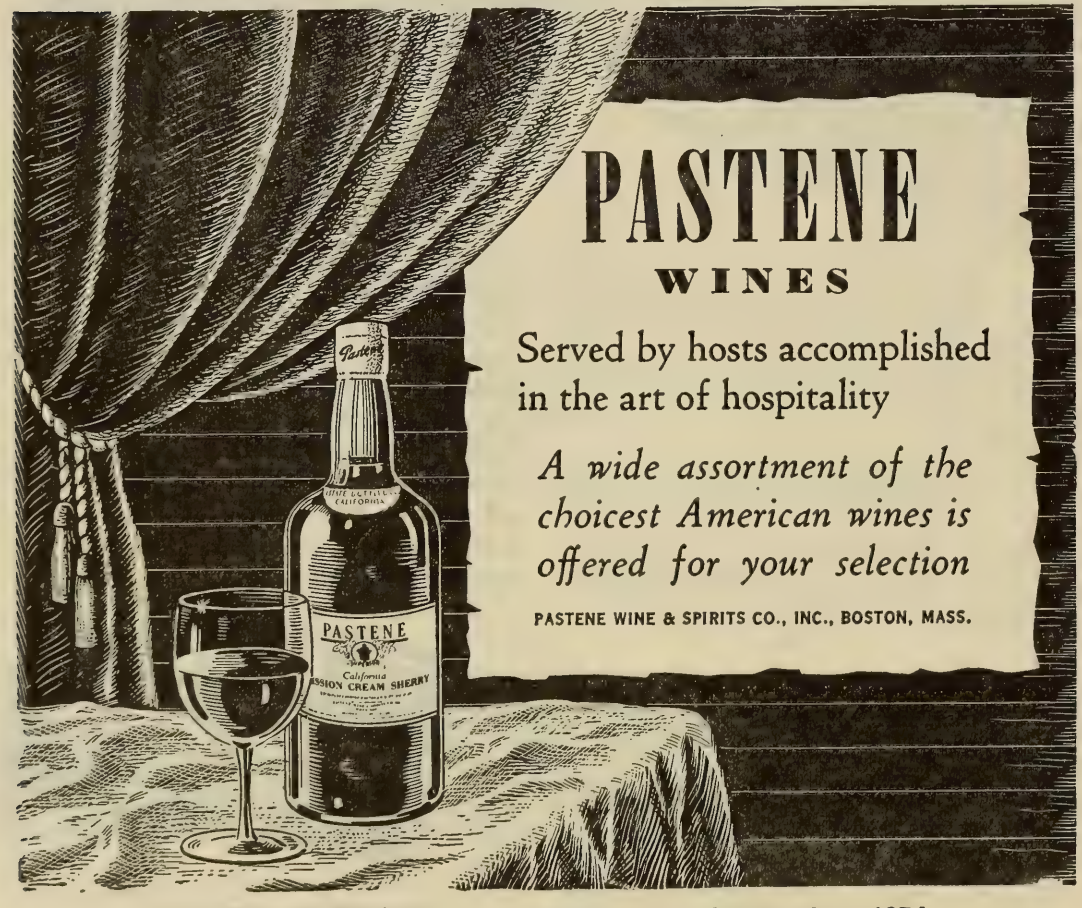
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Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums), and the Ballet *Medea* (1946) from which a suite has been made. He has also written a number of songs.

~

Nathan Broder has devoted an article in *The Musical Quarterly* (July 1948) to "The Music of Samuel Barber."

"To those who are familiar with the work of American composers," writes Mr. Broder, "produced during the last fifteen years or so, one of its most fascinating aspects is its variety. Every type of idiom that has made a place for itself in the world of serious music in this century,



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and some that are still struggling to do so, has its adherents among our creative musicians. As was to be expected, critics and historians have found it convenient to lump all these men into a few groups and to label each group. Allotted to the class of 'neo-Romantics,' and regarded by some as one of its most outstanding representatives, is Samuel Barber.

"Now pigeonholing of this sort often results in over-simplification; and labeling Barber's music neo-Romantic, while helpful in describing his earlier works, disregards significant elements in his later and more important products. Traditional procedures are characteristic of all of Barber's music up to about 1939. After that time, however, they begin to be mingled with, or replaced by, methods that can only have arisen in the musical climate of our time. This change and growth in style — gradual, and perhaps not yet completely consummated — reveals itself in the melodic structure of his music, in its harmonic and contrapuntal texture, and in its rhythm.

"Barber's teacher at the Curtis Institute, Rosario Scalero, laid more emphasis upon counterpoint than upon any other element of composition, and prescribed innumerable part-writing exercises in various styles, insisting upon vital and meaningful inner voices. The beneficial results of this intensive training are apparent throughout Barber's

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output. His music is seldom static; and even where the harmonies are ambiguous, the contrapuntal texture is alive. He seldom employs the old polyphonic principles, like those of the passacaglia and fugue, that have been enthusiastically revived by many of his colleagues; but when he does, it is to good effect.

"Barber's feeling for form is very strong, and it is in this respect that his music shows the closest ties with the past. The large works are firmly rooted in the principles of sonata construction. Lyricism is not a prominent quality in the significant American music of the 1930's. That decade is marked by a search for style, a development or integration of individual techniques, a working-out of personal idioms. . . . The ferment of such a time produced important and exciting works, but it was not conducive to the calm contemplation of beauty for its own sake. Barber, primarily a lyric poet, remained aloof from the swirling currents in which many of his colleagues were immersed. His visions were not of the sort that required the forging of an individual idiom; they could be best expressed in an existing and well known tongue. (Hence the widespread and abiding popularity of such a work as the Adagio for Strings.)

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"At the first performance of the Second Symphony some listeners expressed distrustful surprise at what they regarded as a sudden change in Barber's style. Careful study of his works shows that the change is basically little more than a natural technical enrichment, the first extensive evidence of which appears in the Violin Concerto. Here an almost wilfully cultivated Mendelssohnian simplicity is suddenly interrupted by a presto *perpetuum mobile* full of irregular rhythms and quite unMendelssohnian dissonances. It is as if the composer had suddenly lost patience with certain self-imposed stylistic restrictions. With this change of style, which, as we have seen, was foreshadowed here and there in earlier works, there now began a transitional period, in which sometimes the older elements predominate (as in the song, *Nocturne*) and sometimes the newer (as in the Second Essay). The older traits scarcely appear at all, and the newer ones are intensified, in the Second Symphony, written when Barber was serving in the Army Air Force; but lyricism returns, in a new garb, in the 'Cello Concerto, where it is evoked by the nature of the solo instrument. In all of these works Barber has employed his new technical gains in an attempt to fuse an essentially lyric spirit with an awakened awareness of the restlessness and discordance of our times."

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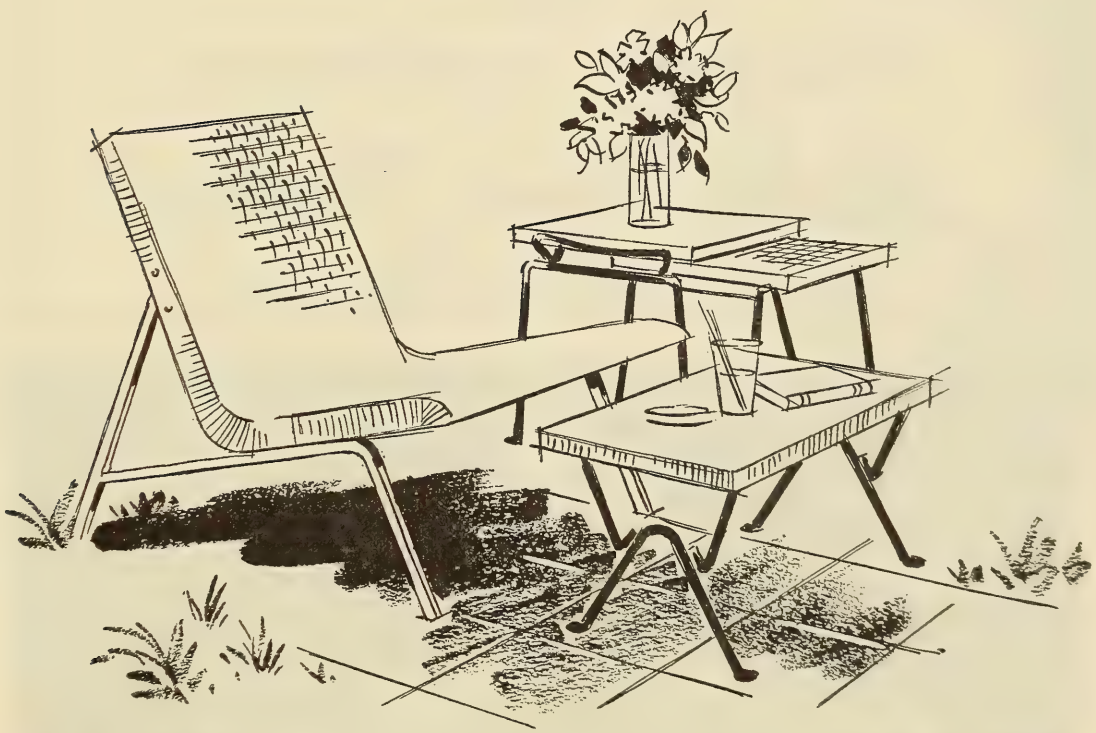
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MUSIC AND FRONTIERS

By Ernest Newman

(Reprinted from the *London Sunday Times,* November 26, 1950)

In February, 1667, Mr. Pepys went "with my Lord Brouncker by coach to his house" to hear "some Italian musique"; "Signor Baptista" [Giovanni Baptista Draghi] sang an act of an opera of which he had written both the words and the music. "The words," says Pepys, "I did not understand, and so know not how they fitted, but believe very well, and all in the recitativo very fine. But I perceive there is a proper accent in every country's discourse, and that do reach in their setting of notes to words, which, therefore, cannot be natural to anybody else but them; so that I am not so much smitten with it as it may be I should be if I were acquainted with their accent . . . I confess I was mighty pleased with the musique."

Pepys is obviously not employing the word "accent" in its ordinary

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restricted linguistic sense. He is going deeper into the matter than that: he has discovered that there is such a thing as a *mental* "accent" in each nation's handling of its own music in conjunction with its own speech, and of its own speech in conjunction with its own music, and that it is very difficult for a foreigner to achieve this "accent"; and he has unconsciously posed a problem of criticism that confronts all of us today on a much larger scale. To what extent is one nation capable of getting really inside the music of another nation either when performing it or listening to it?

Now and then we get a startling reminder that this problem exists. The French, for instance, seem to have a real difficulty in getting quite inside some of our own most characteristic music. I have heard a performance of the *Gerontius* prelude under a French conductor that was barely recognizable as Elgar; it made me ask myself uneasily whether some French music under an English or a German conductor may not arouse a corresponding feeling in a French listener. The eminent Austrian musicologist Guido Adler found the *Meistersinger* under Toscanini more Latin than German.

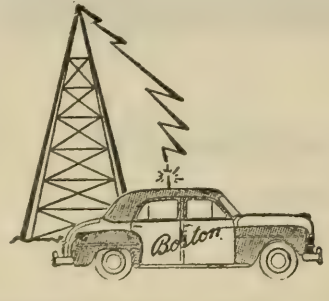
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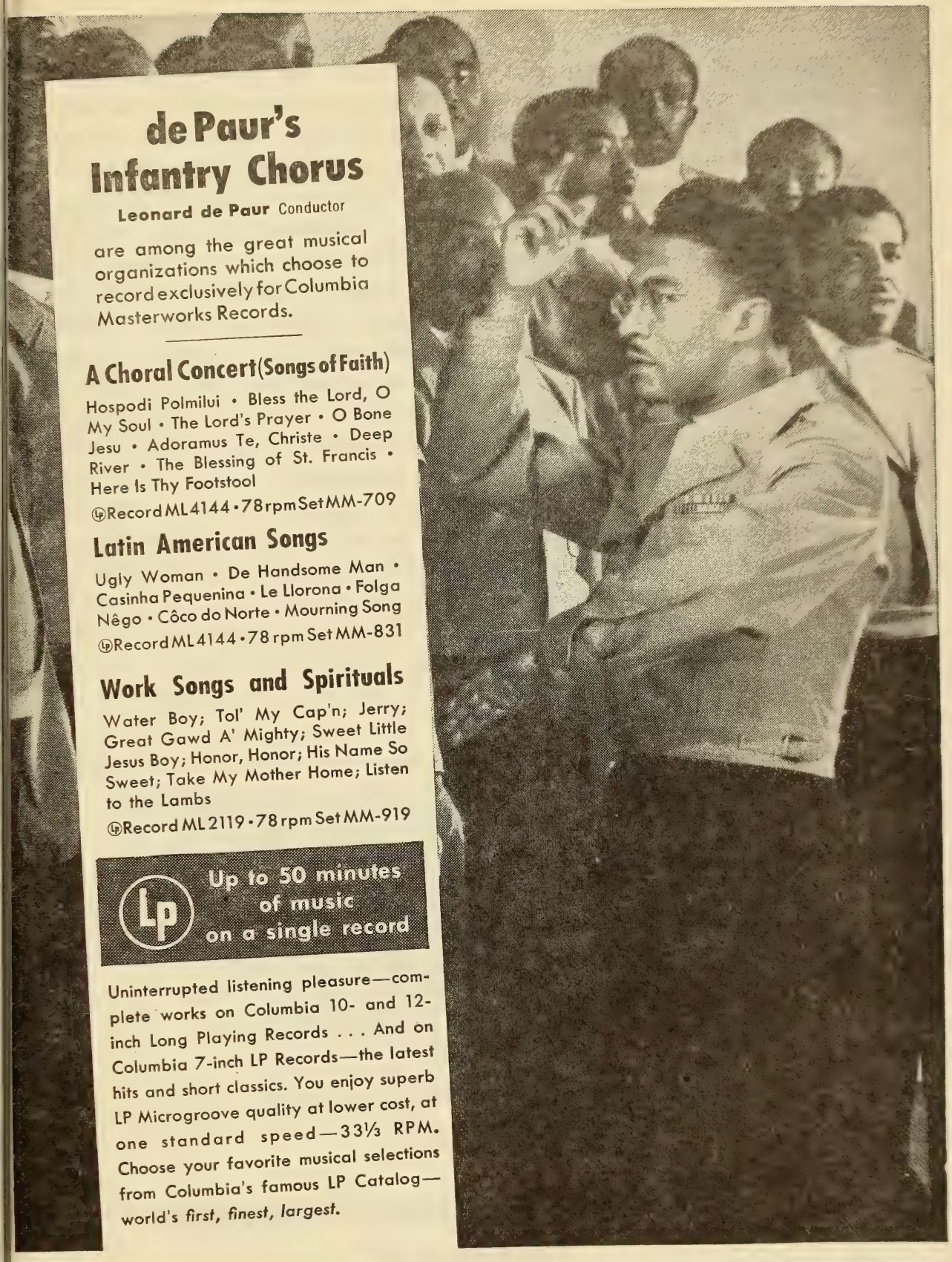
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All this does not mean, of course, that only the French should perform French music, only ourselves Elgar or Vaughan Williams, only Germans Wagner or Strauss, only Finns Sibelius, and so on; still less does it mean that *every* co-national of a composer can be relied on to get right to the heart of his music: if in addition to a conductor being a Frenchman he is a duffer or a quack his Debussy or Fauré will be as far from the real thing as if he were a Turk or a Patagonian. Conversely, if a conductor is a man of supreme genius he will vivify the music he takes in hand whatever be its country of origin or his own birthplace. When Toscanini conducted the "Nimrod" of the "Enigma" Variations in London some of us may have been conscious of a slight non-English "accent" in the music; but in spite of that the performance soared to a height and plumbed a depth I have never known it approach before or since. Toscanini's *Meistersinger* and *Tristan,* again, whether they speak to a German listener with the authentic accent of Berlin or Dresden or not, are unsurpassed in my experience for depth of feeling and beauty and clarity of texture.

Still, the general proposition holds roughly good. There *is* a mental "accent" in much of the music, especially the music-cum-words, of one nation which, so to speak, does not travel. It was this fact, no doubt, that was in Chaliapine's mind when he said of a certain passage in

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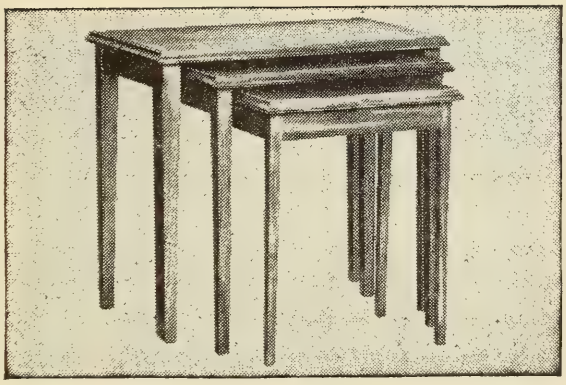
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Moussorgsky that "this would sound impossible in any language but Russian." The great singer realized all that is involved in the subtle complex of verbal-musical expression when it is a matter of translating something purely Russian into another musical-verbal tongue; but, quite naturally, he did not see that the principle held good in reverse. He could not fail to impress us in the concert room in non-Russian songs, but he was impressive in the Russian and the Chaliapine way rather than in the Schumann or the Grieg way. The more he dramatised "The Two Grenadiers" *à la Boris Godounov* the less Schumann and the less of a German Lied it became.

Caruso had a better sense of national mental boundaries. He would sing the *Tristan* music in private as it can never have been sung by any tenor on the stage: but nothing would induce him to sing the part in public. He was too sensitive an artist not to be aware of the problem posed long ago by Mr. Pepys. "This is German music," he used to say in effect; "I am an Italian, and the alien cast of my mind would infallibly reveal itself in my rendering of the part."



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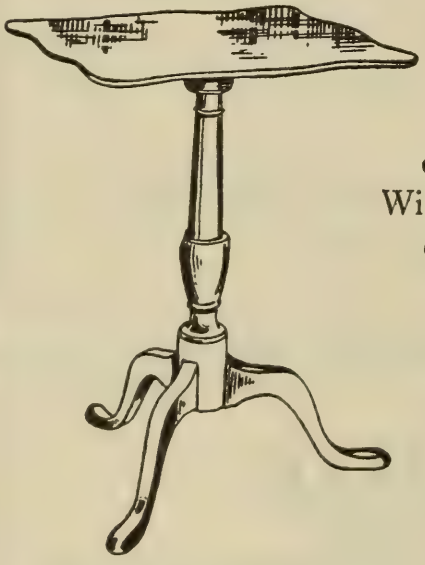
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CLIFFORD CURZON was born in London, May 18, 1907. He studied with Charles Reddie at the Royal Academy of Music and with Katharine Goodson and Tobias Matthay, later pursuing general musical studies in Paris with Wanda Landowska and Nadia Boulanger.

He made his American debut in New York on February 26, 1939. After the war, during which his activities were confined to his own country, he returned to the United States in the autumn of 1947. His present appearances are his first with this Orchestra.

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The Employers' Musical Corner

THE Boston Symphony's Press Department has this amusing anecdote to relate about Heifetz and a Boston reporter. It seems that the reporter, a young woman, was given an assignment to interview the great violinist while he was in Boston. An interview was arranged to take place in the Green Room of Symphony Hall. At the proper time the girl was introduced to Heifetz. Since this was the young lady's first assignment with a musical celebrity, she was nervous . . . so nervous that when introduced all she could do was stare at Heifetz. Finally, she mustered up her courage and blurted out, "How do you spell your name, Mr. Heifetz?" He spelled it out for her . . . "H-e-i-f-e-t-z." Another pause. At last Heifetz interrupted the silence by inquiring in a spirit of helpfulness, "Well, aren't you going to put down what I do? I play the fiddle!"

MUSIC QUIZ

What work takes the most time for The Boston Symphony to perform?

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By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreno, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, and Nadia Reisenberg (December 12, 1947).

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume



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and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon

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Is your purse shrinking with the years?
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set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I, as a general, knew as much about strategy as I, the composer, know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this gentleman's flight from present conditions in Vienna. The tonality

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of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of

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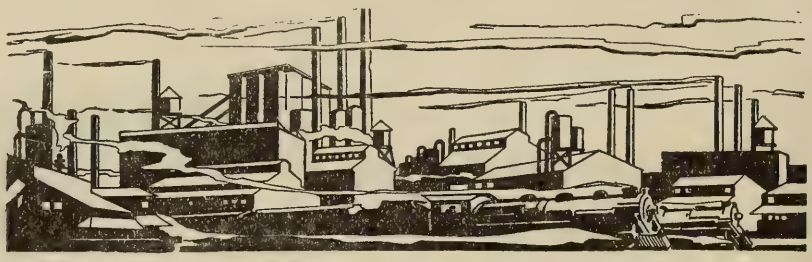
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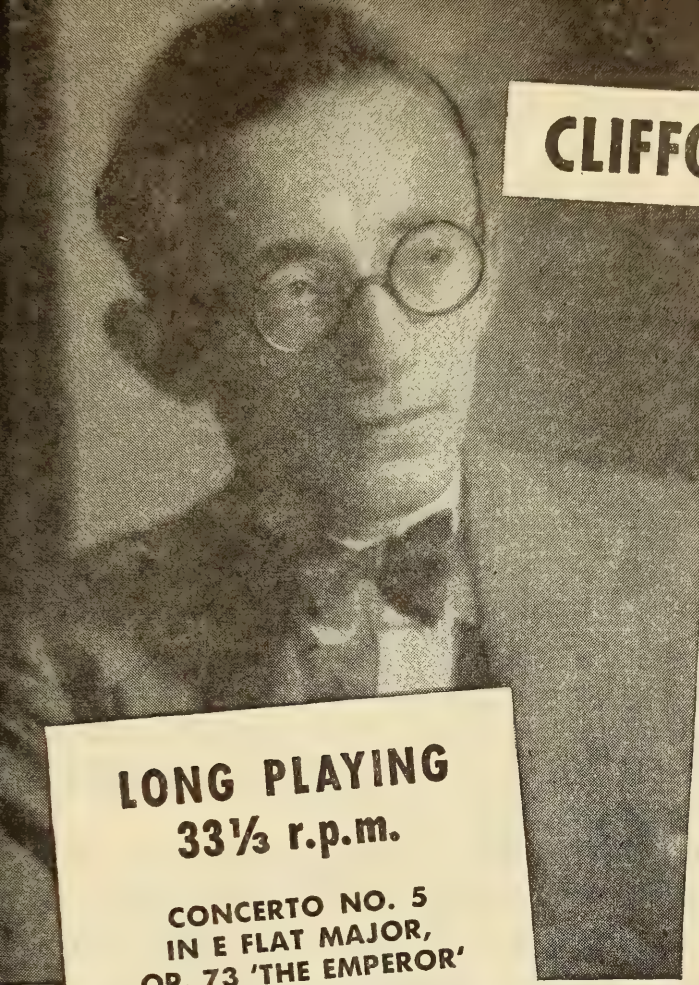
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enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended not long before, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his "Elective Affinities." "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's "Thalia" gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

Thayer, quoting this paragraph, adds: "That was precisely the truth. The work was out of place. The warblings of Fräulein Sessi and Herr Siboni, and Mayseder's variations on the march in 'Aline' were

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suited to the occasion and the audience. Instead of Beethoven's majestic work, Chapelmaster Himmel, who had recently been in Vienna, should have been engaged to remain, and exhibit his brilliant finger gymnastics."

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."



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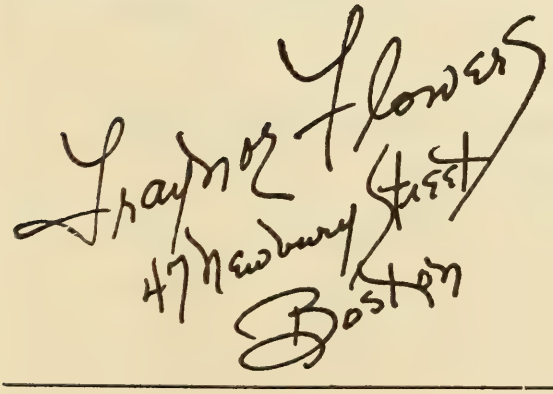
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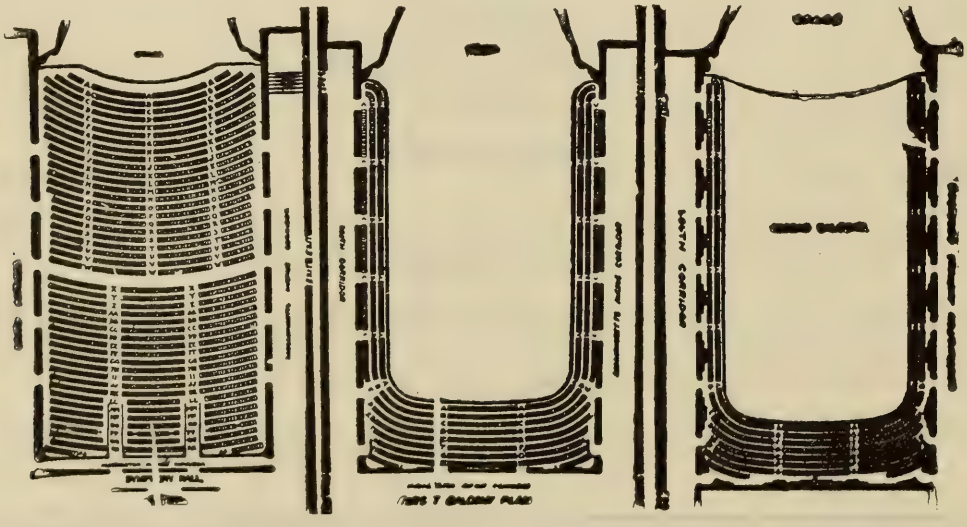
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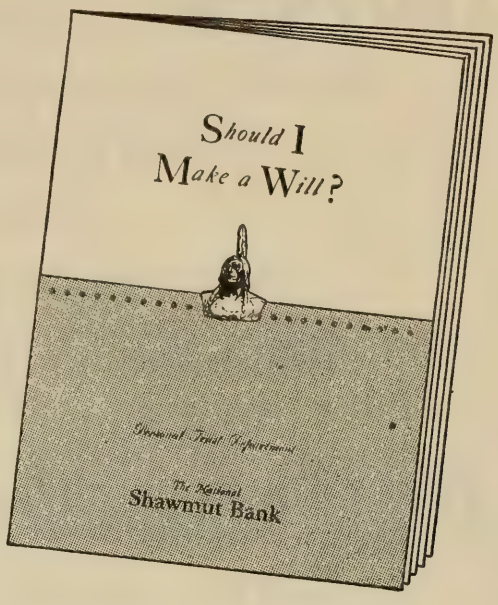
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The President of Artists Equity, Yasuo Kuniyoshi, and its Executive Director, Hudson Walker, helped lay the plans for the exhibition "American Painting Today — 1950" at the Metropolitan Museum in New York. This competitive exhibition, open to all American artists, aroused great interest and inaugurated a new era of close relationship between museums and living artists.

The third Annual Woodstock Art conference conducted by Equity last fall was attended by prominent artists and museum representatives from all over the country and a more sympathetic integration of their common problems was worked out.

Through the Equity legal advice is available to members and reciprocal agreements between galleries and exhibitors are carefully considered. A bureau for securing positions as instructors and lecturers is maintained. There is also a welfare fund.

The local chapter has assisted in a well-received juried exhibition "New England Painting Sculpture—1949" first shown at the Institute of Contemporary Art in Boston and later presented in

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other cities by seven museums. A forum "The Artists in American Life" was successfully conducted in 1950 at the Fogg Museum. Among other important activities now on the Chapter's agenda is a picture rental program on a large scale.

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FROM A DISTANT FRIEND

Roswell, New Mexico
20 March, 1951

TREASURER,
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Sir:

Since 1935 a group of music-loving friends in this town has assembled on Tuesday evenings during the months from October to April, to listen to programs of recorded music. This group of musical friends calls itself The Beethoven Society. You will find enclosed various programs of recent Tuesday evenings, which gave to the listeners that particular certainty of enjoyment of the highest musical finish which performances of the Boston Symphony Orchestra always gives. Indeed, when any program of the Society reveals the name of that orchestra, there is always a sense of happy expectancy and satisfaction among us. We think the Boston Orchestra is of such stature that its significance is national rather than local to its home city. We know from personal enjoyment of the orchestra's recordings that this is so.

Perhaps now we have a little opportunity to support the orchestra directly. Accordingly, the enclosed cheques, collected from the members of the Beethoven Society, is to enroll *The Beethoven Society of Roswell* among the Friends of the Boston Symphony Orchestra.

Yours sincerely,
THE BEETHOVEN SOCIETY OF ROSWELL,
New Mexico
By PAUL HORGAN,
Librarian.

A NOTABLE REVIVAL

Berlioz realized his fondest ambition when, in 1836, he composed his *Grande Messe des Morts* by order of the French Ministry of Fine Arts. The Requiem, performed in the following year, made a profound impression on its hearers. The first performance in Boston was by the Cecilia Society in 1871. Charles Munch conducted it on the hundredth anniversary of the first performance, in 1937, and in the same place, the Hôtel des Invalides in Paris.

Mr. Munch will introduce what is virtually an unknown masterpiece when he conducts the Requiem at the Friday and Saturday concerts of the Boston Symphony Orchestra next week, and at a special Pension Fund concert, in Symphony Hall on Tuesday Evening, April 24. The Orchestra will be augmented according to the composer's directions, by four brass groups, to be placed in the four corners of the hall.

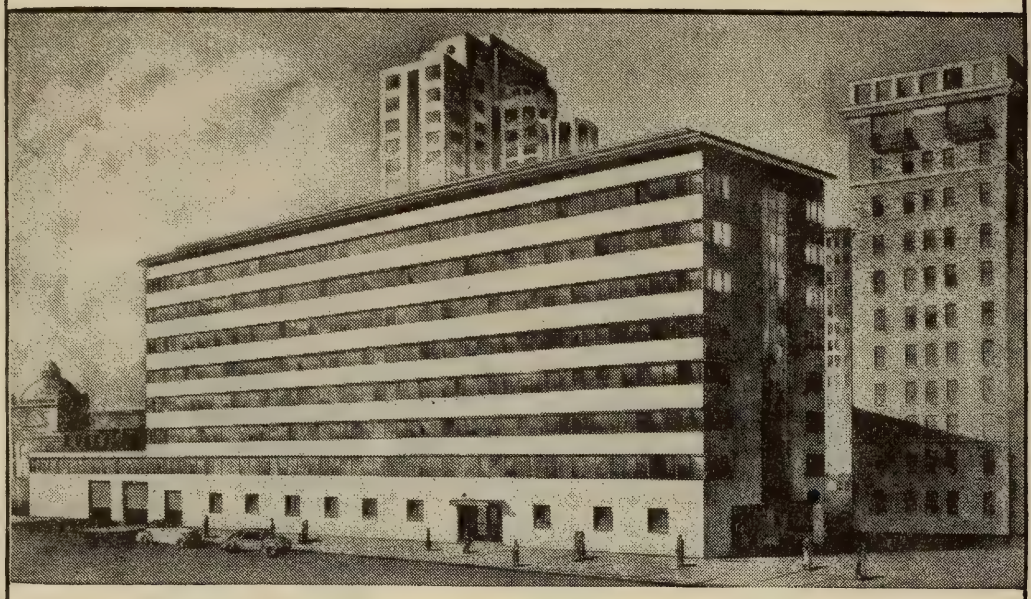
Berlioz's contemporaries singled it out for praise. Liszt called it "a prodigious, and indeed sublime work," Saint-Saëns wrote: "The *Tuba Mirum* surpassed my expectations . . . it seemed as if each separate, slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ. Yet even more I admired the poignant feeling of this marvelous work, the constant and incredible elevation of style — far more perceptible by ear than on reading, as is true of all the works of this composer." The fantastic Heine compared the music of Berlioz to "an antediluvian bird, a colossal nightingale or a lark the size of an eagle. Berlioz himself once remarked in a letter: "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the Requiem."



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SATURDAY EVENING, APRIL 14, *at* 8:30 *o'clock*

D'INDY.....Symphony No. 2 in B-flat major, *Op.* 57

I. Extrêmement lent; Très vif
II. Modérément lent
III. Modéré; Très animé
IV. Introduction; Fugue et Finale

INTERMISSION

MOZART.....Recitative, "Ei parte," and Rondo, "Per pietà" from "Cosi fan Tutte"

MOZART.....Recitative "Giunse alfin il momento," and Air, "Deh vieni, non tardar," from "Le Nozze di Figaro"

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SYMPHONY NO. 2 IN B-FLAT MAJOR, *Op.* 57

By VINCENT D'INDY

Born in Paris, March 27, 1851; died there December 2, 1931

D'Indy completed his Second Symphony in 1903. It was first performed at a Lamoreux concert in Paris, February 26, 1904. The first performance in America was given at the concerts of the Philadelphia Orchestra, December 31, 1904. The first performance in Boston was on January 7, 1905, under the leadership of Mr. Gericke. The composer, making his first visit to this country, conducted this symphony at a concert of the Boston Symphony Orchestra, December 2, 1905. The Symphony was again performed at these concerts November 6, 1909, December 4, 1909 (by request), January 23, 1920, November 17, 1922, February 13, 1925, January 1, 1932, and February 9, 1940.

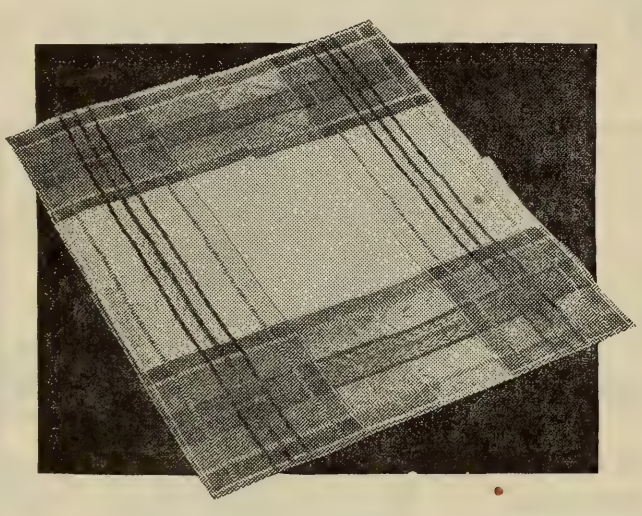
The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and bass trombone, timpani, bass drum, cymbals, triangle, two harps, and strings. The Symphony is dedicated to Paul Dukas.

VINCENT D'INDY labeled as his First Symphony the *"Symphonie sur un air montagnard français,"* composed in 1886. He wrote his Third Symphony, *"Sinfonia Brevis de Bello Gallico"* in the years 1916–18. Unlike the First Symphony, based on a popular air, and the Third Symphony, motivated by the events of the first World War, the



Symphony in B-flat is absolute music without any "tags" whatsoever. Contributing an article to the magazine *"Musica"* of Paris, d'Indy wrote: "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action*." M. D. Calvocoressi makes this interpretation of d'Indy's words as applied to the Second Symphony: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant."

Many enthusiastic things have been written about this symphony. Professor Edward Burlingame Hill in his "Modern French Music" of 1924 characterized the Symphony as "not only d'Indy's instrumental masterpiece, but one of the noblest works of its century. Complex



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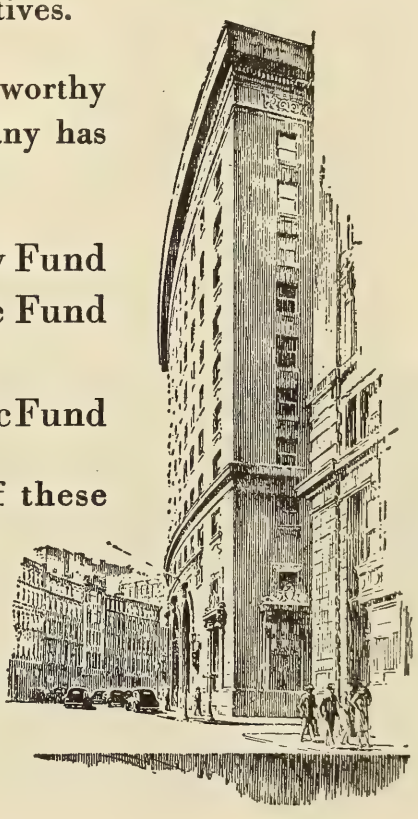
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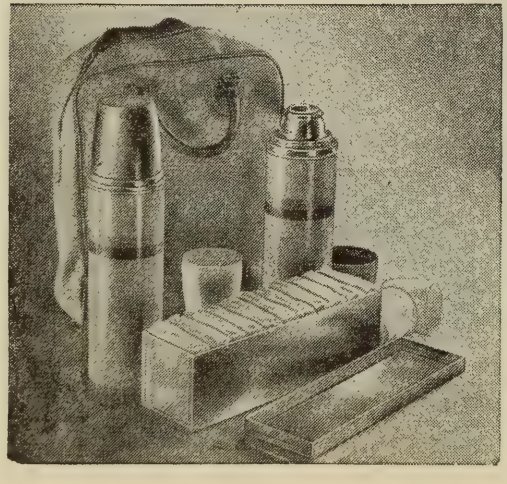
RALPH LOWELL, *President*

and even involved in structure, study is necessary in order to correlate its elaborate design. Nevertheless, force and beauty of expression are everywhere in evidence, and the dramatic conclusion of the last movement is one of the typical instances in d'Indy's music in which the mind and the heart unite in an invincible grandeur."

One of the most lucid and sympathetic of the Symphony's analysts was Arthur Shepherd, once annotator of the Cleveland Orchestra's programs. Mr. Shepherd wrote:

"First movement: *Extrêmement lent,* 4–2 time. There is something granitic about the introduction, concerned chiefly with the imbedding of the initial germinal motive: four-cornered, austere, it pervades the whole work in various and varying guises, now as the dominating idea, now as the merest figural accessory. This initial motive is announced in the basses, 'cello, and harps; there is an answering phrase in the wood winds which prefigures the second theme of the main body of the movement. Shortly thereafter the flutes, oboes and bassoons hint at the principal theme. This material is carried insistently forward through a *crescendo,* and an increased quickening of the rhythm to a change of tempo — *Très vif,* 3–4 time, at which juncture the main body of the movement is ushered in with a theme in the solo horn, lightly accompanied by violas and second violins.

"A re-announcement of the theme is made with fuller instrumentation, culminating on a tonic cadence. There follows a subsidiary pas-



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sage, with a sprightly piquant theme in tripping eighth-notes announced by the wood winds; this is elaborately amplified in alternating choirs, subsiding finally into a *diminuendo,* whereupon an undulating figure in the horns ushers in the lyrical second theme, played by the first violins. Like the preceding thematic material, this second theme is of ample proportion, with broadly extended melodic contour. The development section reveals d'Indy's magnificent technique to the full. There is much discursive dialogue apropos all the thematic material of the exposition, and the adroit contrast of the ideas together with an extraordinary play of instrumental timbres makes the whole a fascinating study. The form of the movement is quite strict in the traditional sonata-allegro, with the usual recapitulation, and a brisk coda.

"Second movement: *Modérément lent,* D-flat major, 6–4 time. After an introduction of five measures — which harks back to the principal theme of the first movement, the English horn, French horn and clarinet give out a broad *cantabile* in which the upward stride of a minor-seventh (a prevailing melodic characteristic of the composer) gives it a strong resemblance to the second theme of the first movement. This organic interrelation of themes is 'the law and the gospel' of d'Indy's symphonic procedure, so much so that the analysis of such a work must be carried out *in toto* — quite regardless of the separateness of the four movements — if an adequate idea of the composer's elaborate architectonic is to be obtained.

"There is again striking contrast in the middle section of the move-

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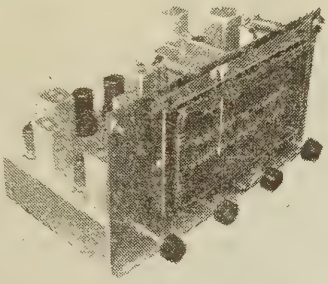
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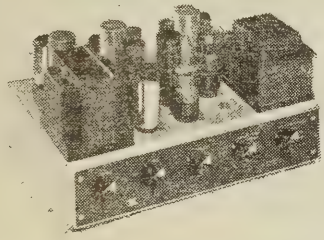
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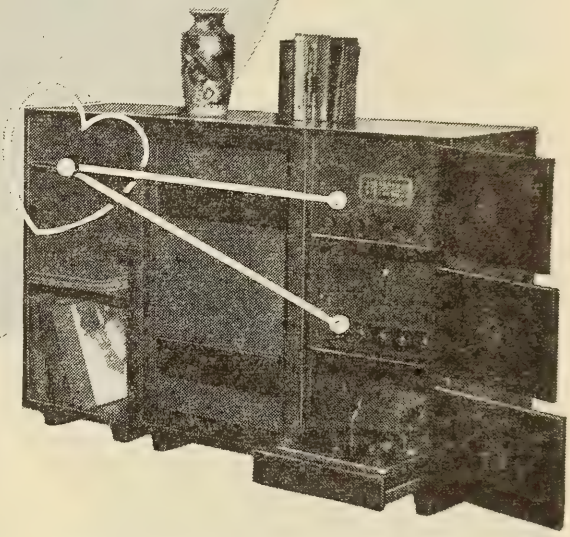
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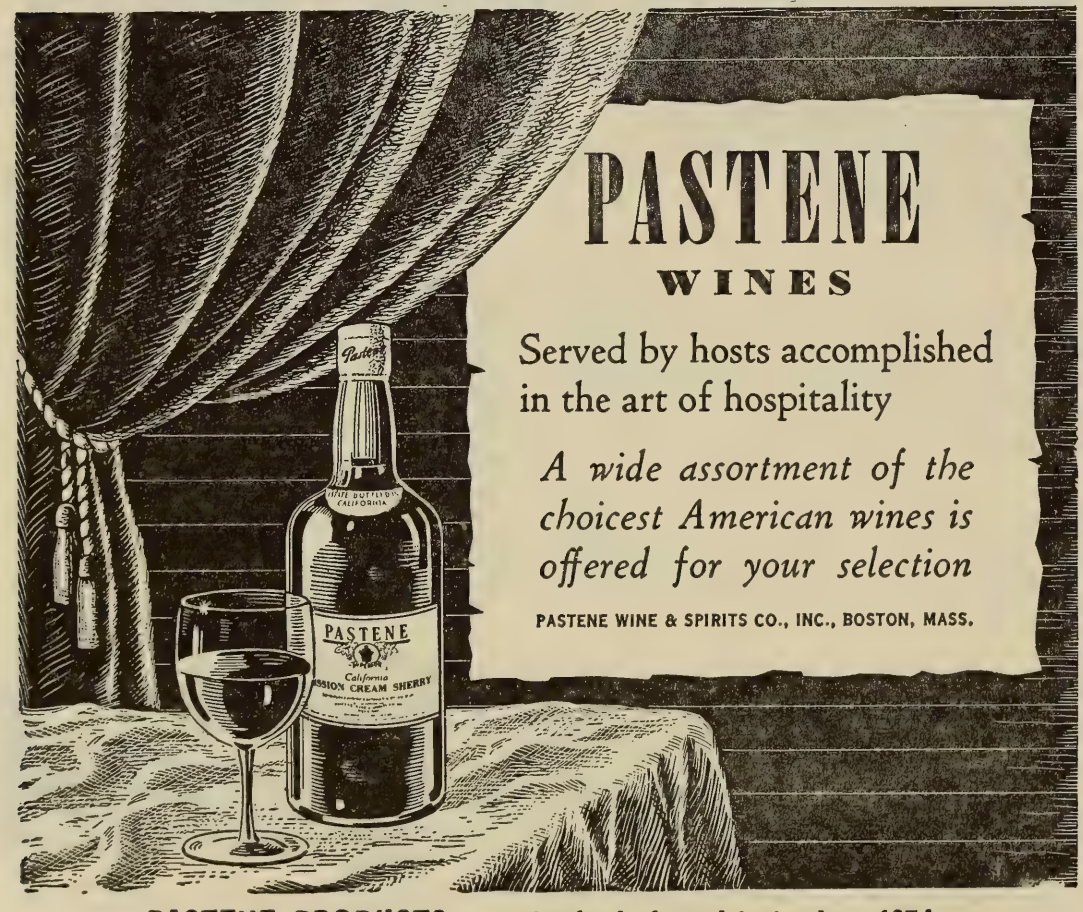
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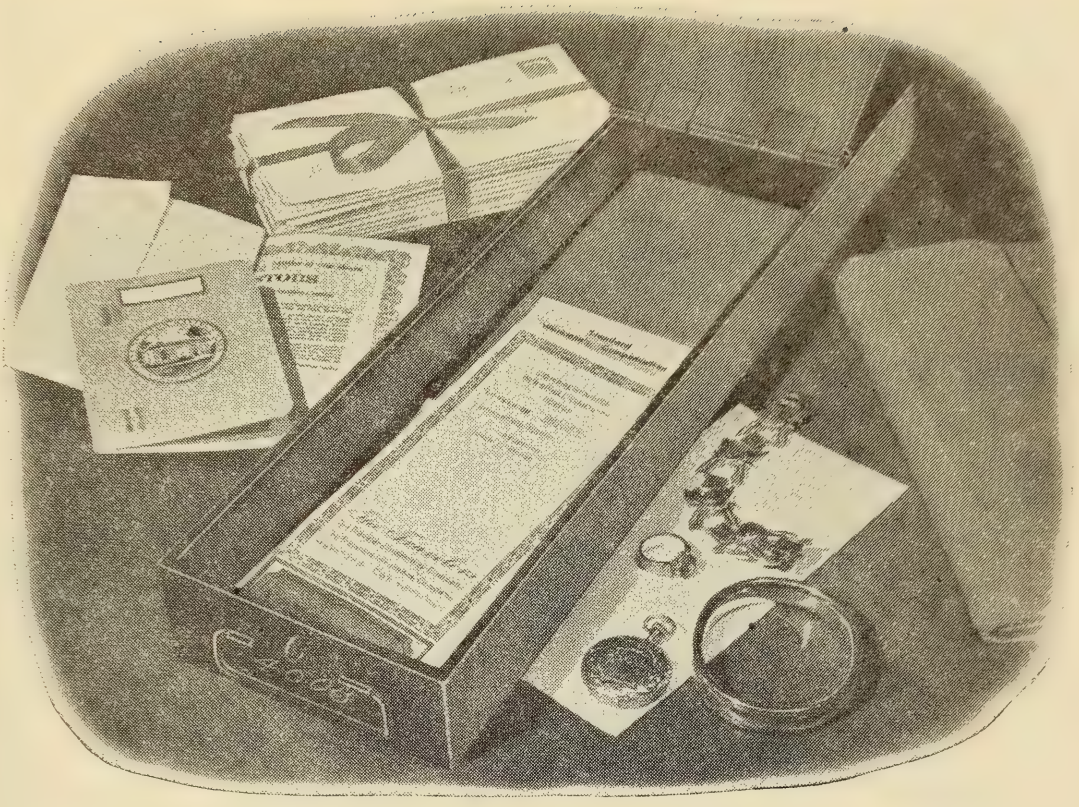
ment — *Plus animé,* 3–2 time — bringing a theme in dotted rhythm in the harps and flute, suggestive of an ancient dance, perhaps Greek, perhaps Egyptian, of a grave but graceful austerity; this is fully amplified and developed; thereafter the alternation of these two thematic sections places this movement within the Rondo design.

"Third movement: *Modéré,* D minor, 2–4 time. An adroit blend of intermezzo and scherzo is here revealed; beginning with an archaic melody (perhaps of folk-song origin) played *très simplement* by the violas and continued by the flute, it is followed by an animated figure (derived from the initial motive of the symphony) in the wood winds. This is soon taken up — *Très animé* — by the strings, whilst a new theme is introduced in the wood winds. The dotted rhythm dance-theme of the second movement is soon heard against the persistent animated motive in the strings. A gradual broadening of the rhythm brings a change of time-measure, 3–8, and a rhythmic transformation of the viola theme of the beginning; still another transformation in 2–8 time follows. There is a final return to the *mouvement initial* with the theme given to the clarinet. This movement ends with a quite unexpected *brio — Très vif.*

"Fourth movement: *Lent,* B-flat major, 4–4 time. The opening division is introductory in character, with much thematic retrospective rumination. There follows a fugal section, the theme of which is a compound of the initial motive, and the second theme of the first movement. Following the fugue there comes a new section — *Assez vif,* B-flat major, 5–4 time — beginning with a triplet figure in the



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violas (also a derivative of the second theme, first movement). The principal theme, proper, enters in the oboe and is continued in the other wood winds, to be carried forward soon by the violins. A new theme — reminiscent of the viola theme of the third movement — is introduced in the first violins and carried on by the flutes and English horn. The development of all this material is elaborate and complex, but with an ever increasing excitement and *élan,* plunging forward with the persistent 5–4 rhythm in triplet groupings. The climax (surely one of the greatest in symphonic literature) is finally reached on a glorification, in chorale-manner, of the second theme of the first movement."

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Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

"Cosi fan Tutte," ossia "La Scuola degli Amanti," opera in two acts to a text by Lorenzo da Ponte, was first performed in Vienna, January 26, 1790.

This air was sung at the Boston Symphony concerts by Emma Eames, December 29, 1905.

"Cosi fan Tutte," one of the neatest of titles in its own language, is as impossible to translate into direct English as *"L'Italiana in Algeri,"* and for the same reason. Literally "Thus do they all (femi-



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nine)," it has been called "They All Do It," "Women are Like That," and "All Women Do So," or by the entirely translatable subtitle, "The School for Lovers." When it was first produced in English in London in 1827, it was called "Tit for Tat," or "The Tables Turned."

The opera, composed for the Emperor Josef II of Austria, is one of Mozart's most mature stage works, following *Don Giovanni* and preceding *La Clemenza di Tito* and *Die Zauberflöte*. The story is about two gentlemen in love with two sisters. They test the fidelity of both on the taunt of a cynical friend by pretending to go off to war, returning in the disguise of two Albanian nobles, each to woo (alas, successfully!) the fiancée of the other. Friedrich Heinse has related* that da Ponte based his tale upon an actual affair between two officers and their betrothed in Vienna, asking us to believe that any two sisters in that sophisticated city could be taken in to the point of infatuation by their fiancés (reversed) in false whiskers. Critical observers in the nineteenth century have been much bothered by the libretto. They

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have found the story "improbable" and the situations "absurd," the morals even a little bit "shocking." How could Mozart put his heart into a text where the friend, Don Alfonso, is a complete cynic, the soubrette a heartless conniver, where the two lovers spend most of their time declaring their love falsely to the wrong girls and where the girls themselves are more than susceptible to the sudden propositions of supposed strangers? They excused Mozart on the grounds that da Ponte's book was no choice of the composer and they tried to save the music of this deplorable defamation of sacred womanhood by setting it to different texts altogether.*

It may be asked whether Mozart, who cheerfully made the most of his operatic assignments, did not relish this bit of adroit gaiety which he turned into music with such complete insouciance. Also whether *Cosi fan Tutte* would have kept its sparkle if it had been made sensible, probable and pure of sentiment. After all, da Ponte, one of the cleverest masters of the comedy of manners that opera has known, was the very man to handle sophisticated wit, balance his characters in pairs, and pattern them in recurring ensembles, making artificiality delightful. Edward J. Dent, annoyed at past displays of Victorian

* Notably a French version of *Love's Labours Lost.*

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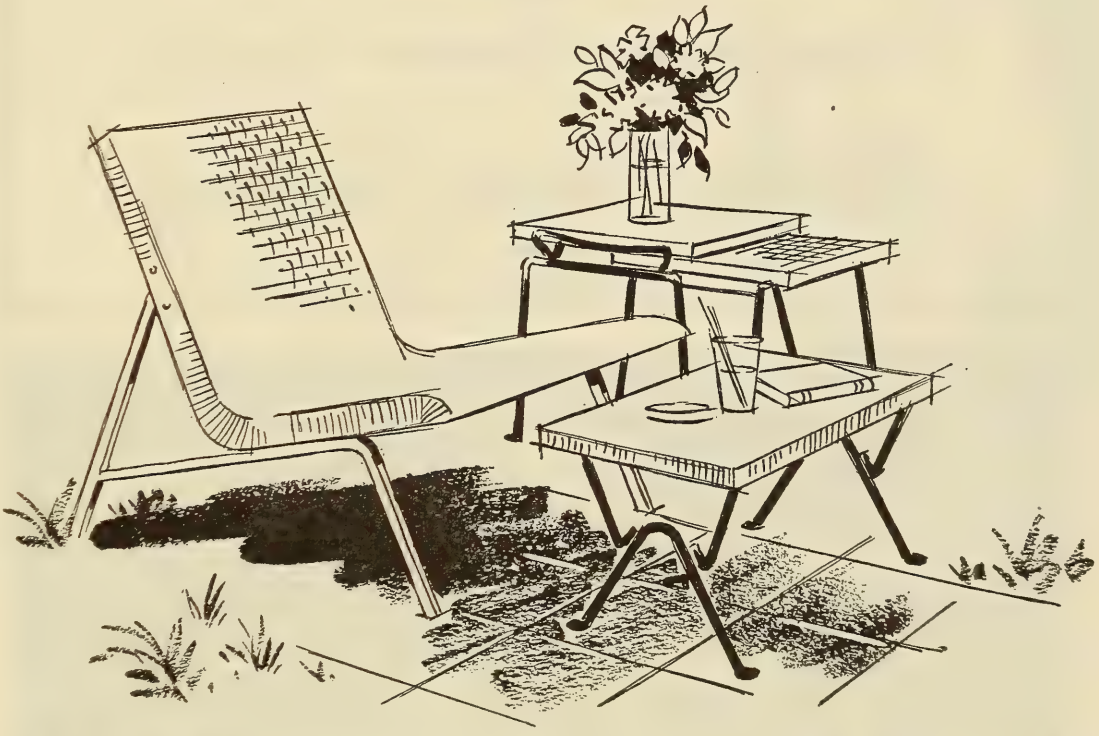
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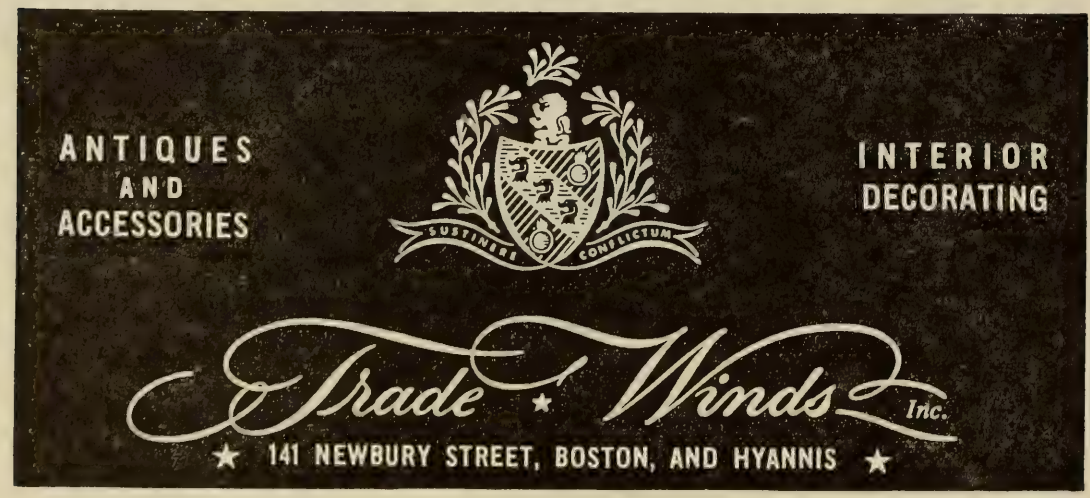
forthrightness, goes so far as to state in his valuable book, *Mozart's Operas:* "*Cosi fan Tutte* is the best of all da Ponte's librettos and the most exquisite work of art among Mozart's operas. It is as perfect a libretto as any composer could desire, though no composer but Mozart could ever do it justice."

Fiordiligi has withstood the protestations of the pretended suitor more successfully than her sister, Dorabela. Her soliloquy indicates that while her heart is still fundamentally in the right place, her resistance is not that of marble.

RECITATIVE: Ei parte . . . Senti . . . ah, no! partir si lasci, si tolga ai sguardi miei l'infausto oggetto della mia debolezza. A qual cimento il barbaro mi pose! Un premio è questo ben dovuto a mie colpe! In tale instante dovea di nuovo amante, i sospiri a sclotar? L'altrui querele dovea volger in gioco? Ah, questo core a ragione condanni, o giusto amore! Io ardo e l'ardor mio non è più effeto d'un amor virtuoso: è smania, affano, rimorso, pentimento, leggerezza, perfidia, e tradimento!

He is gone — stay — Ah, no! let him go, to take away from my sight the unfortunate object of my weakness. What a test the barbarian puts upon me! My fault becomes his opportunity! Is this the moment to sigh for another lover? Should the promise of another be turned into a jest? Ah, this heart rightly finds me guilty before my true love! I am on fire and my ardor is not moved by a virtuous affection — it is frenzy, pain, remorse, repentance, levity, perfidy and treason.







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Per pietà, ben mio, perdona all' error d'un alma amante; fra quest' ombre e queste piante sempre ascoso, oh Dio, — sarà. Svelerà quest' empia voglia l'ardir mio; la mia costanza perderà la rimembranza, che vergogna e orror mi fà.

A chi mai mancò di fede questo vano, ingrato cor! si dovea miglior mercede, caro bene, al tuo candor.

For pity's sake, my dear one, pardon the fault of a loving soul! Oh, God — must I always be torn by pains and doubts! My faithfulness will prevail over this memory so full of shame and horror.

This foolish, ungrateful heart will ever be true to you. Your trust is due a better reward, beloved!

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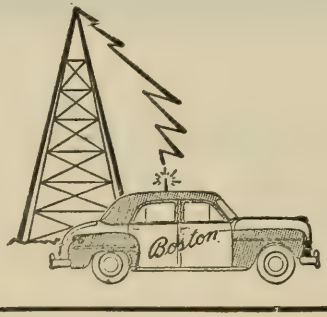
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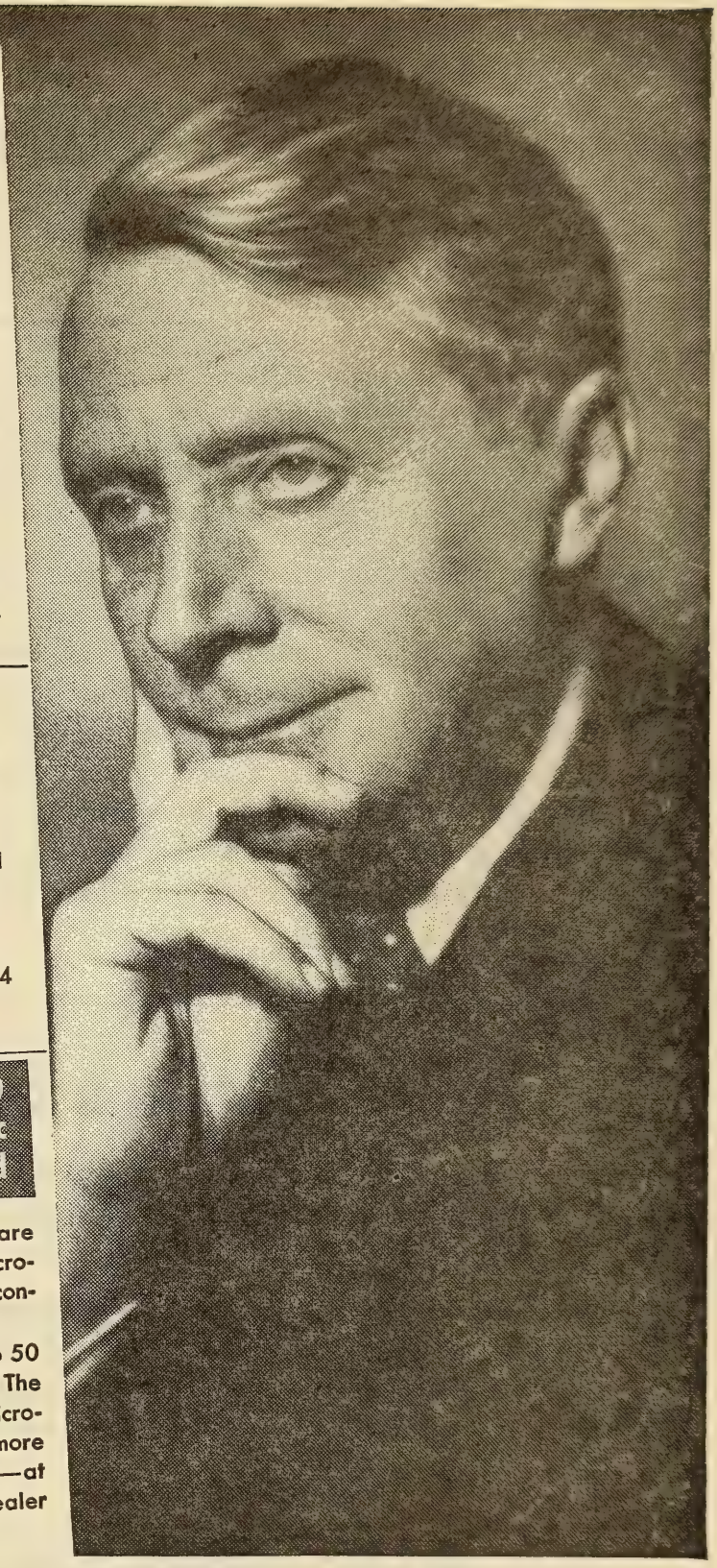
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Recitative and Aria, *"Deh vieni, non tardar,"* from *"Le Nozze di Figaro"*

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Le Nozze di Figaro, Dramma Giocoso, in four acts, to the text of Lorenzo da Ponte, adapted from the comedy of Beaumarchais, *"Le Mariage de Figaro,"* was composed in 1786 and produced in Vienna on May 1 of that year.

This number has been sung at the Boston Symphony concerts in 1910 (Marcella Sembrich), 1921 (Alice Nielsen) and 1922 (Frieda Hempel).

The aria occurs in the last act just before the finale. Susanna, the maid to the Countess, anticipates the dénouement in which the intrigues will be smoothed out, the disguises revealed. The obstacle to her union with Figaro, the Count's valet – namely the dishonorable intentions of her master, the Count himself, and the supposed earlier commitments of Figaro, are now out of the way. She is free at last to indulge in thoughts of love and the unobstructed nuptials. The soliloquy could be called maidenly and seemly if we assume that it is not intended for the ears of Figaro hidden in the shrubbery.

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RECITATIVE: Giunse alfin il momento, che godrò senza affanno in braccio all' idol mio. Timide cure! uscite dal mio petto, a turbar non venite il mio diletto! Oh come par che all' amoroso foco l'amenità del loco, la terra e il ciel risponda, come la notte i furti miei seconda!

At last the moment has come to enjoy unimpeded the arms of my love. I am freed of all fears, there is nothing to disturb my delight! Oh, how the night, how heaven and earth itself favor the fire of our love!

ARIA

Deh vieni, non tardar, o gioja bella, Vieni ove amore per goder t'appella, Finchè non splende in ciel notturna face, Finchè l'aria è ancor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l'aura, Che col dolce susurro il cor ristaura, Quì ridonoi fioretti e l'erba è fresca, Ai piaceri d'amor quì tutto adesca.

Vieni ben mio, tra queste piante ascose, vieni, vieni! Ti vo' la fronte incoronar di rose, ti vo' la fronte incoronar di rose.

Ah, come, do not wait, my dearest. Come where love calls you to delight, and night veils the heavens until the dusk falls and the earth is silent.

Here the brooks ripple, here the breezes play; with their gentle whispering they restore the heart. Here the flowers and grass are smiling, here the joys of love invite you.

Come, my dear, let us hide among these trees; come, my dear, and I'll crown you with roses.

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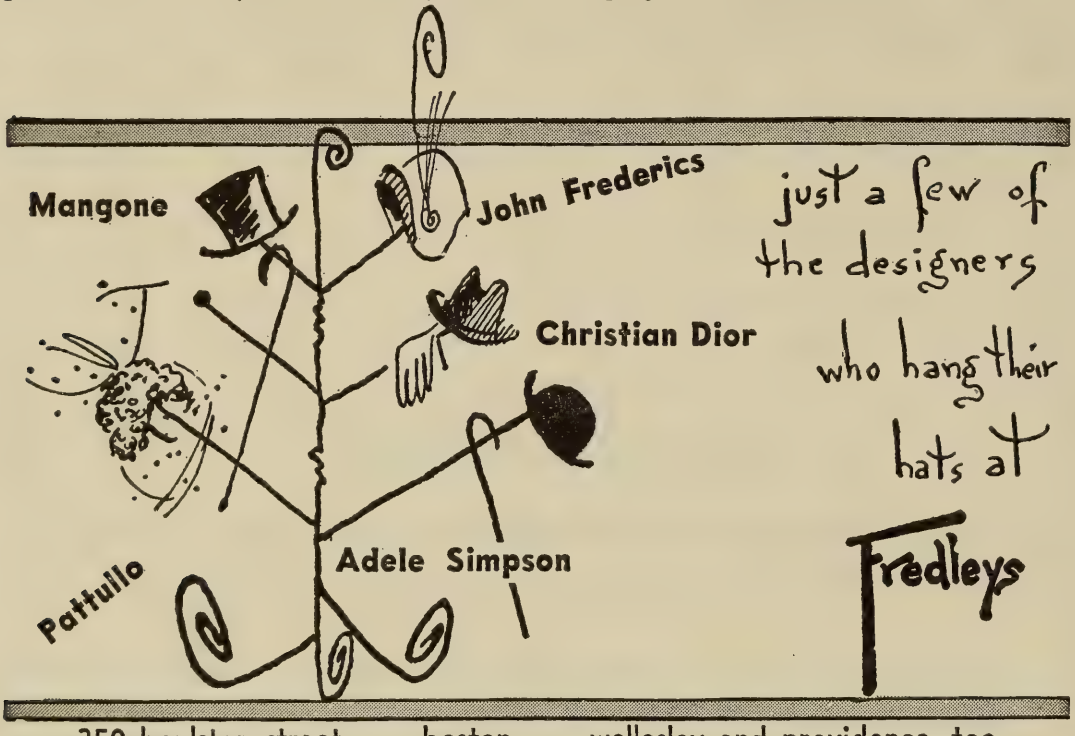
"SHÉHÉRAZADE," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

"Shéhérazade" was composed in the year 1903, and first sung with orchestra at a concert of the *Société Nationale de Musique* in Paris, May 17, 1904, by Jeanne Hatto.

The suite was first performed at the Boston Symphony concerts February 29, 1924, when Vera Janacopulos was the soloist and Pierre Monteux the conductor. When Maurice Ravel appeared as guest conductor of the Orchestra, January 13, 1928, he conducted *"Shéhérazade,"* Lisa Roma taking the solo part. There was another performance on December 8, 1933, when the soloist was Olga Averino, and another with the same soloist, on Saturday, January 29, 1938. The most recent performance was by Marcelle Denya, December 4, 1942.



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MUSIC QUIZ

Who was the first composer among the great masters to make fairly consistent personal use of "opus numbers" in listing his works as he produced them?

Ans. Beethoven.



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Today, if a manufacturing plant burns down it is more than a loss of money. It's a loss of critical materials and of machinery to turn out goods. It's a loss in productive capacity . . . productive capacity we *need* to meet our national defense objectives.

Again, if a home burns down, it is more than a matter of money. It's a loss of shelter and the conveniences you love which might not be replaced.

Yes, today the flame is hotter and the ashes blacker than ever. What goes up in smoke can be gone for good . . . which is bad for all of us.

So let's go to work on fire. We can stop it fast with care. For, by far, the most common cause of fire comes from *lack* of care.

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"SHÉHÉRAZADE" is a set of poems by Tristan Leclère, who signed his writings as Tristan Klingsor. He was a musician and painter, as well as a poet. *"Shéhérazade,"* one of several groups of poems, was published in 1903.

ASIE

Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère,
Je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie



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SUZANNE DANCO

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Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges:
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine;
Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps, jusqu'à mes lèvres
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Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent finger grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

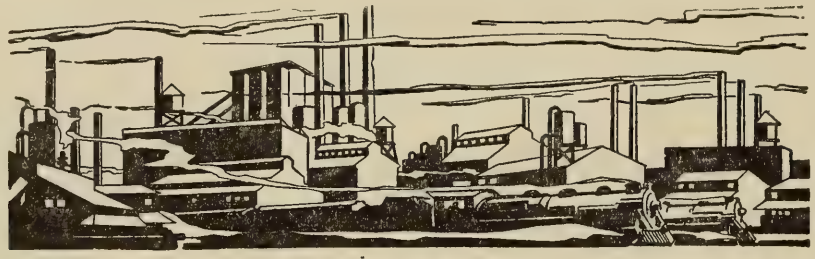
I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flute Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie:



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Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me, I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now langorous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

L'Indifférent

Dedicated to Mme. Sigismund Bardac

Tes yeux sont doux comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

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Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

SUZANNE DANCO

SUZANNE DANCO was born in Belgium. She took honors at the Brussels Conservatoire, completed her studies at Prague under Fernando Carpi, and has since devoted herself to a busy career in all parts of Europe, singing in opera (notably at La Scala and Covent Garden), with various orchestras, with chamber groups, and in recital. She has sung at the festivals in Edinburgh and Aix-en-Provence (under Charles Munch). She began her first tour of North America last February. Immediately after her Boston engagements, she will make her New York debut in a recital on April 16.

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By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The first was performed at these concerts November 1, 1918; the last performance was March 8, 1935.

The First Suite is scored for two flutes, alto flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, antique cymbals, triangle, tambourine, wind machine, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

* According to Serge Lifar, who was a dancer in the Ballet Russe at that time, *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last in 1912 he sent the orchestral score to Diaghileff." (*"La Revue Musicale,"* December, 1938.) But the published score bears the copyright line of 1911.

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THE following argument is appended to the first suite:

"A little flame suddenly burns on the head of one of the statues. The nymph comes to life and leaves her pedestal. Others descend, come together, and begin a slow and mysterious dance, They see Daphnis, bend over him and dry his tears. Reanimating him and leading him to the rock, they invoke the god Pan. Little by little the form of the god assumes definite shape. Daphnis kneels in supplication. All is dark. Behind the scenes voices are heard, far off at first. And now there is a dim light. The pirates' camp is disclosed. There is a bold coast; the sea is in the background, with rocks to the right and left. A trireme is near the shore. Cypresses are here and there. The pirates, laden with booty, run to and fro. Torches are brought, which at last throw a strong light on the stage."

There were late revisions. If Ravel's date of 1907† is indeed correct,

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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"Daphnis et Chloé" was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps*

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de ballet ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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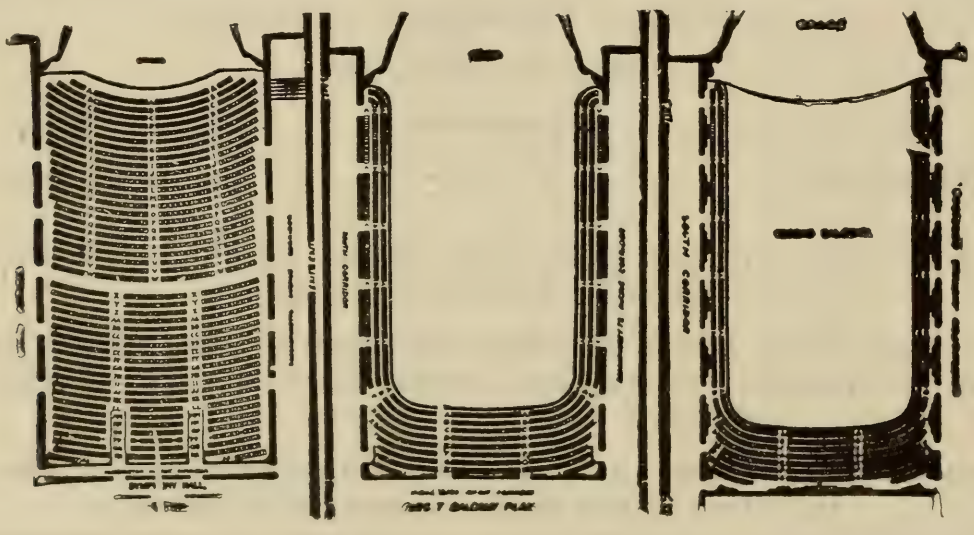
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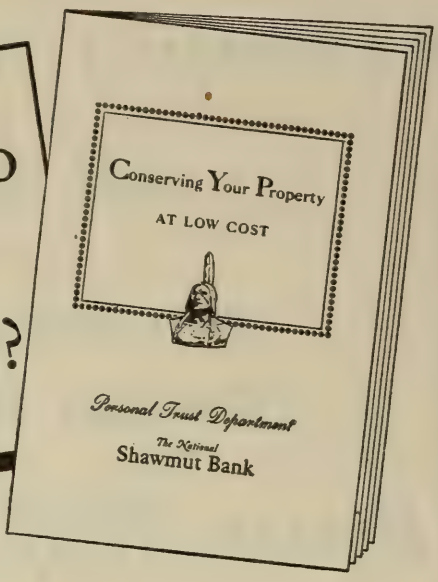
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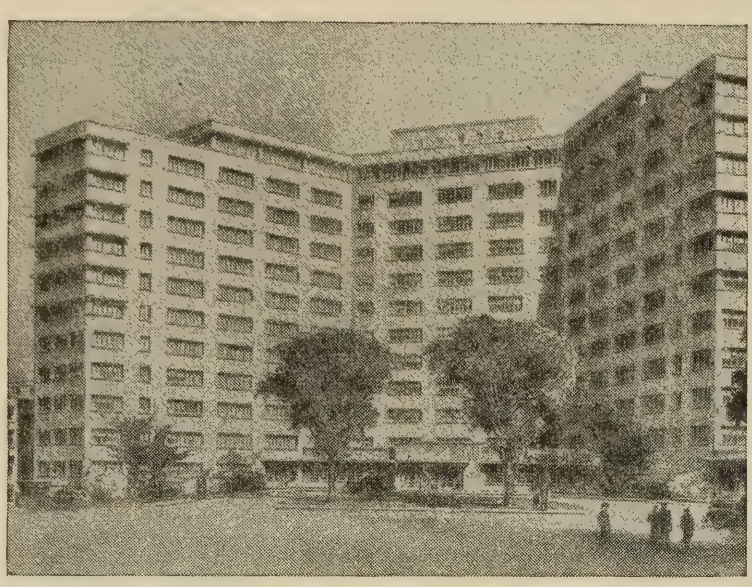
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---

Berlioz composed his *Grande Messe des Morts* between early April and June 29, 1837. It was first performed at the Eglise St. Louis in the Invalides, Paris, December 5, 1837. Another complete performance was conducted by Berlioz in the church of St. Eustache, in 1852.

The first performance in America was at a May Music Festival in New York City, Leopold Damrosch conducting, May 4, 1881. The Cecilia Society, under B. J. Lang, introduced it to Boston, February 12, 1882. The first performance in England was on May 26, 1883, when the conductor was August Manns. Charles Munch conducted the Requiem on the hundredth anniversary of its first performance, on June 16, 1937, at the Hôtel des Invalides, where it had been first heard.

The score calls for a main orchestra of four flutes, two oboes, two English horns, four clarinets, twelve horns, eight bassoons, twenty-five first and twenty-five second violins, twenty violas, twenty cellos, eighteen basses. Eight pairs of timpani are called for (with modern mechanics of tuning, this number can be reduced), bass drum, four tam-tams, and ten pairs of cymbals. Four additional brass choirs, to be placed at the four corners of the performing forces, are listed as four trumpets (or cornets) and four trombones in each, with two tubas in one and four (ophicleides) in another. The composer also lists "80 sopranos and altos, 60 tenors, and 70 basses." He states, on his score, however, that "the indications of number are only relative, and one may, if the situation permits, double or triple the whole choral body and augment the instrumental forces in the same proportion. In the case of an immense choir of 700 or 800 voices, all could be used in the *Dies Irae, Tuba Mirum,* and *Lacrymosa,* only 400 would be sufficient for all other parts of the score." Since Berlioz evidently intended the instrumental forces to balance the



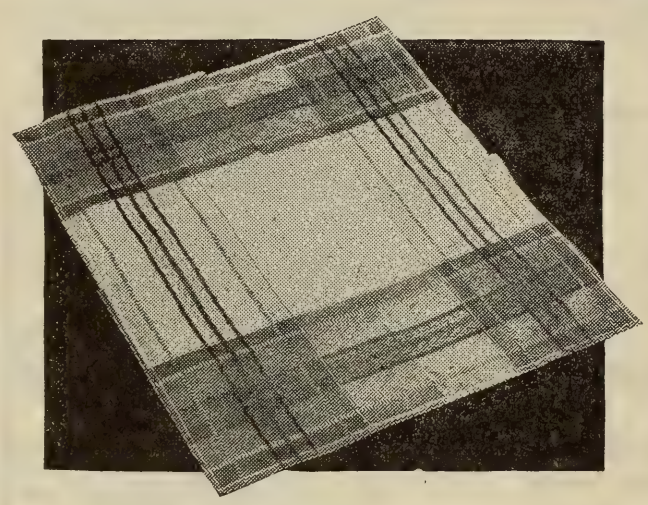
chorus by the doubling of parts, a corresponding reduction would be in order. In the present performances, the instrumental forces are determined by space and practicability — the notation is intact.

The score is dedicated to "Monsieur le Comte de Gasparin, Peer of France."

At the round earth's imagined corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of souls.

— JOHN DONNE

THE urge for the "colossal" was by no means peculiar to Berlioz. The Revolutionary striving towards huge numbers, found in Masses by Méhul and Gossec, persisted for years. It was popularly assumed that multiplication of performing forces meant a corresponding increase of impressiveness. Berlioz had too fine and discriminating an ear not to realize that the tone of winds and strings, when multiplied beyond a certain point, becomes merely coarse and heavy. This very score shows such discernment. The power of the additional brass choirs is directional; he labels them according to the points of the compass, uses them only in the *Dies Irae, Tuba Mirum* and *Lacrymosa,* and there gives us the impression of expanding horizons rather than



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overwhelming mass. The intended effect, both as to numbers and placement, is conditioned by the nature of the auditorium.

The Day of Judgment as a subject was certain to appeal to the popular imagination in the era of Delacroix and Doré. Berlioz long planned an oratorio, and later an opera, on man's final accounting. There is no doubt that he carried out a congenial task with the greatest enthusiasm and conviction. He wrote to Ferrand years later (January 11, 1867) : "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the Requiem." The music made a striking impression upon its first hearers at the Hôtel des Invalides, and elsewhere too. But it was no doubt the masterly planning of contrasts, the shrewd mixing of orchestral colors to produce weird and unearthly effects that captured the audiences as a new, monstrous and exciting addition to known musical ways.

THE SCORE

1. *Requiem et Kyrie* (*Introitus*)
   (With wood winds, horns and strings)

An instrumental introduction (andante un poco lento) leads to a gentle three part chorus. The *et lux perpetua* is intoned in a rhythmic



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pianissimo, and likewise the *Kyrie eleison,* which reaches a climax before the whispered instrumental close.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison, Christe eleison.

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. Thou, O God, art praised in Zion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come. Lord have mercy, Christ have mercy.

2. *Dies Irae (Prosa)* (With wood winds and strings)
Tuba Mirum (With full orchestra and four additional brass orchestras)

The *Dies Irae* is developed in liturgical suggestion rising to power. The chorus suddenly breaks off, and the upsweeping strings announce a great chord and fanfares from the brass on all sides. The kettle drums, in rolling chords, are first heard as the basses make known the *Tuba Mirum* and proclaim it in unison, the other voices introduced at the climaxes. The movement subsides on *Mors stupebit et natura.*

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus
quando Judex est venturus,
cuncta stricte discussurus!

Day of wrath, that day dismaying,
Shall fulfill the prophets' saying,
Earth in smouldering ashes laying.
Oh, how great the dread, the sighing,
When the Judge, the All-descrying,
Shall appear, all secrets trying!

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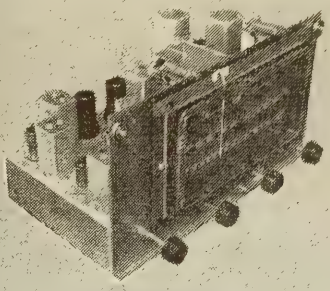
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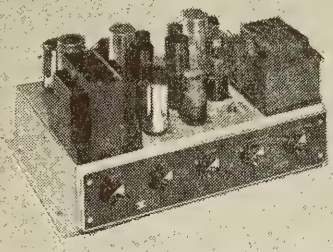
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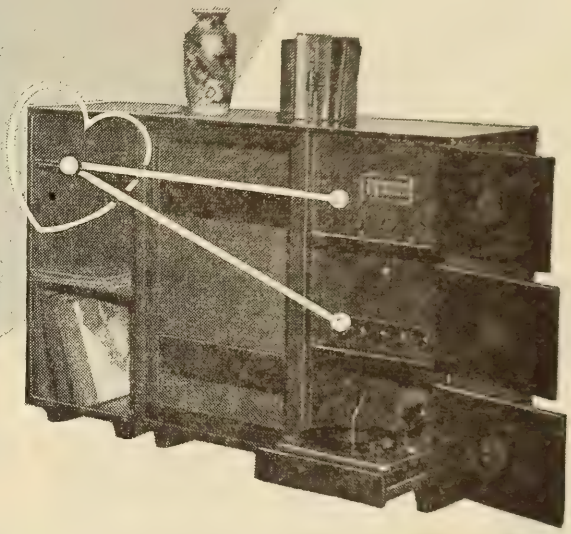


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Tuba mirum spargens sonum,
per sepulchra regionem,
Tuba coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,

unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Then shall the trump's weird knelling,
Through each tomb and charnel dwelling,
All before the Throne compelling.
Death shall stand in consternation,
Nature quake, and all creation
Rise to answer the citation.
From the book shall shine the writing,

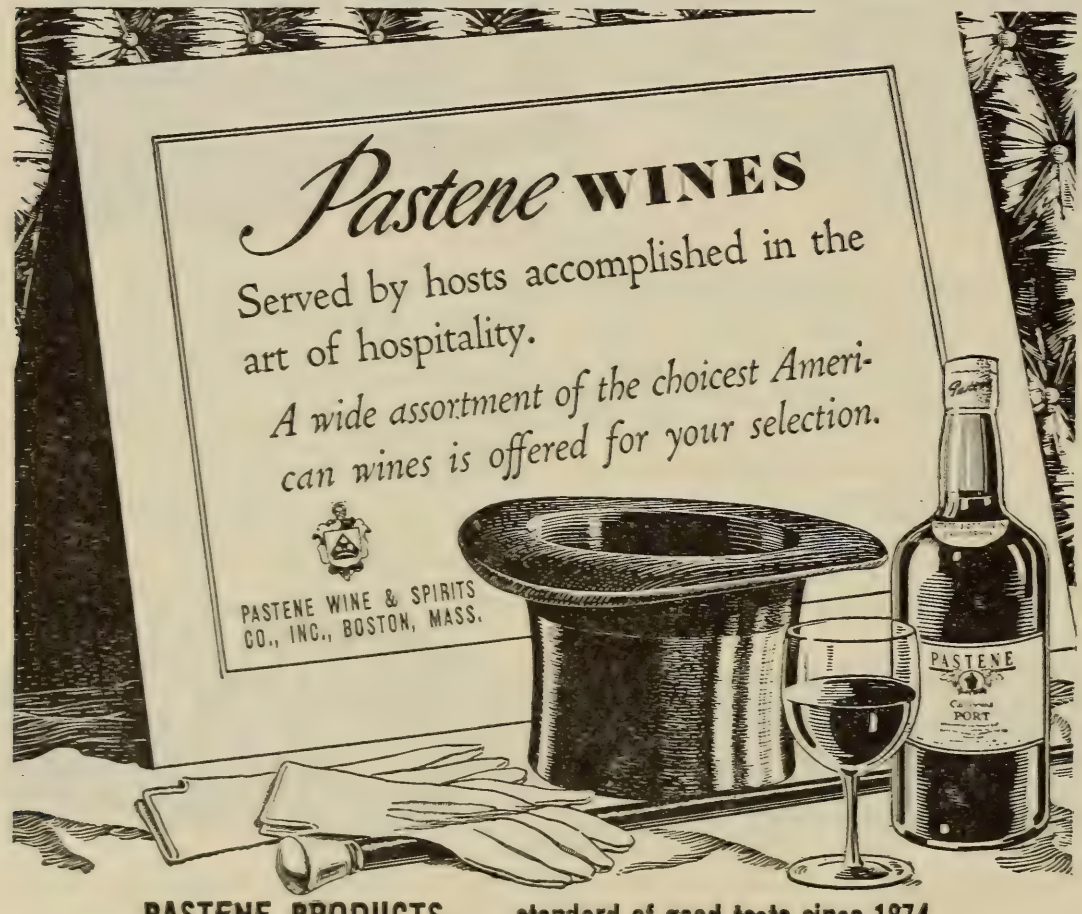
All the bygone past reciting,
And the world of sin indicting.
Then the Judge shall sit, revealing
Hidden deed, word, thought and feeling,
And to each just sentence dealing.

3. *Quid sum miser*

After the stupendous (and long prepared) climax, this movement comes as a complete contrast. The male chorus, sung in a quiet unison, *"avec un sentiment d'humilité et de crainte,"* according to a score direction, is accompanied by bass instruments only. Barzun calls this a "pre-impressionist tone poem."

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?
Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Oro supplex et acclinis,
cor contritum quasi cinus,
gere curam mei finis.

What shall wretched I be crying,
To what friend for succor flying,
When the just in dread are sighing?
Think, kind Jesus, my salvation
Caused thy wondrous incarnation:
Leave me not to reprobation!
Low I kneel with heart-submission:
See, like ashes, my contrition.
Help me in my last condition!



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4. *Rex Tremendae*
(With full orchestral forces)

This solemn movement has the majesty which the text proclaims. The tempo increases gradually, and at the *Confutatis* rushing string figures add to the tension. There is a return to the original andante maestoso and the supplementary wind choirs enter to bring the climax.

Rex tremendae Majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

King of might and awe, defend me!
Freely thy salvation send me!
Fount of pity, save, befriend me!
Think, kind Jesus, my salvation
Caused Thy wondrous incarnation:
Leave me not to reprobation!

Confutatis maledictis,
flammis acribus addictis,
voca me et de profundo lacu!
Libera me de ora leonis,
ne cadam in obscurum.
Ne absorbeat me Tartarus.
Qui salvandos salvas gratis,
Salva me, fons pietatis.

While the wicked are confounded,
Doomed in flames of woe unbounded,
Call me from the deep lake!
Deliver me from the lion's mouth.
Do not cast me into darkness,
And preserve me from torment.

5. *Quaerens me* (a capella)

Again a contrasting movement, a prayer sung softly by the chorus, unaccompanied, in six parts.

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Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco tanquam reus,
supplicanti parce, Deus.
Preces meae non sunt dignae:
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Non sum dignus, non
Sed tantus labor non sit casus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Inter oves locum praesta
et ab haedis me sequestra,
statuens in parte dextra.

Faint and weary, thou hast sought me;
On the cross of suffering bought me:
Shall such grace be vainly brought me?
Righteous judge of retribution,
Grant thy gift of absolution,
Ere that reckoning day's conclusion!
Guilty now I pour my moaning,
All my shame and anguish owning:
Spare, O God, Thy suppliant groaning!
Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying!
Thou the sinful woman savedst,
Thou the dying thief forgavest,
And to me a hope vouchsafest.
With Thy favored sheep O place me;
Nor among the goats abase me,
But to Thy Right Hand upraise me.

6. *Lacrymosa* (With full orchestral forces)

The Day of Judgment was to Berlioz a spectacle, mighty but also all-inclusive, a heterogeneous assemblage of the blessed and the damned. Berlioz once wrote to Ferrand when contemplating an oratorio on this subject that the brass should be saved for the end. "But give me contrasts — religious choruses mixed with dancing carols."

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Lacrymosa dies illa, qua resurget ex favilla judicandus homo reus. Pie Jesu Domine, dona eis requiem.	*Ah, that day of tears and mourning!* *From the dust of earth returning,* *Man for judgment must prepare him.* *Lord all pitying, Jesus blest,* *Grant him Thine eternal rest!*

7. *Offertorium* (With the principal orchestra)

This is an example of the fine writing, the delicacy of detail, the economy which is perhaps the fundamental characteristic of the Requiem. Schumann considered this movement as "surpassing" all the rest. The prayer gathers strength in a pulsating accompaniment, and diminishes to a pianissimo Amen.

Domine Jesu Christe, Rex gloriae! Libera animas omnium fidelium defunctorum de poenis. Domine, libera eas de poenis inferni et de profundo lacu! Libera eas et signifer sanctus Michael repraesentet eas in lucem sanctum, quam olim Abrahae et semini ejus promisisti. Domine Jesu Christe, Amen.	*Lord Jesus, King of glory. Deliver the souls of all the faithful dead from the punishment of hell and from the deep lake! Deliver them, and let Saint Michael the standard-bearer lead them into the holy light which once Thou didst promise to Abraham and his seed. Lord Jesus Christ, Amen.*

8. *Hostias* (With trombones, flutes and strings)

This brief movement is sung in chords by the male chorus in alternation with chords from the deep trombones. Flutes blending in the high harmonics produce a weird color effect.

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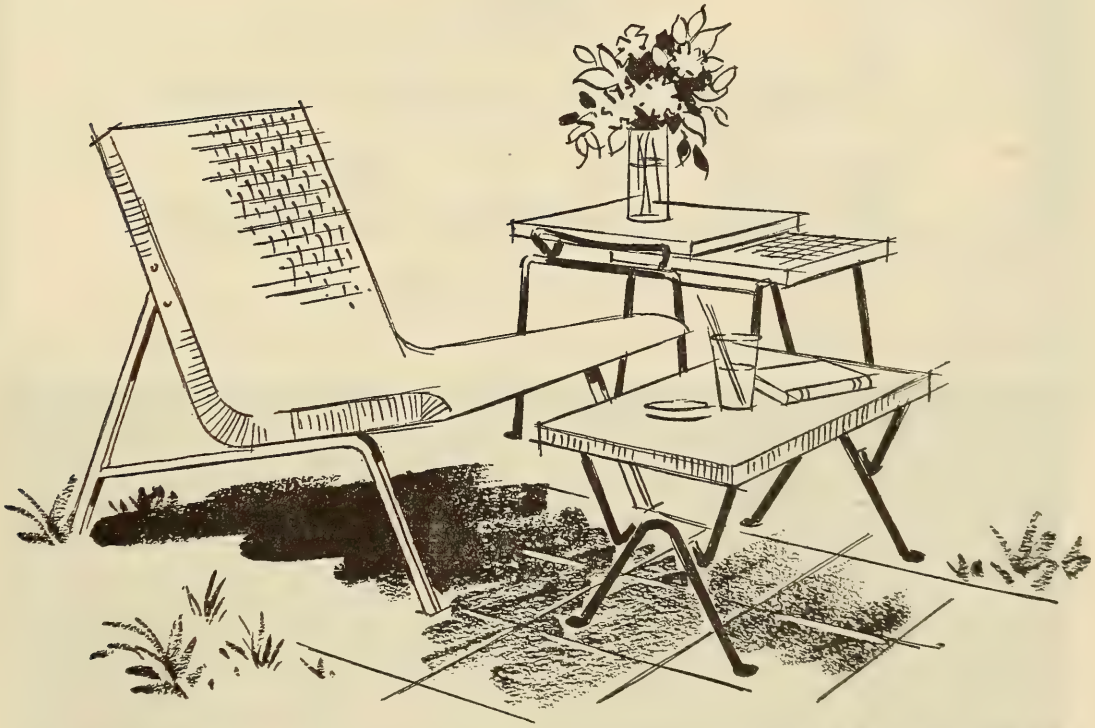
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Offerings of prayer and praise we bring to Thee, O Lord. Receive them for those souls whom today we commemorate.

9. *Sanctus*

(With the principal orchestra, added tenor solo and four solo violin parts)

The *Sanctus* is sung by the tenor, with choral responses. The *Hosanna* is a choral fugue, with string accompaniment. The *Sanctus* is repeated, and then the *Hosanna,* freely fugued.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

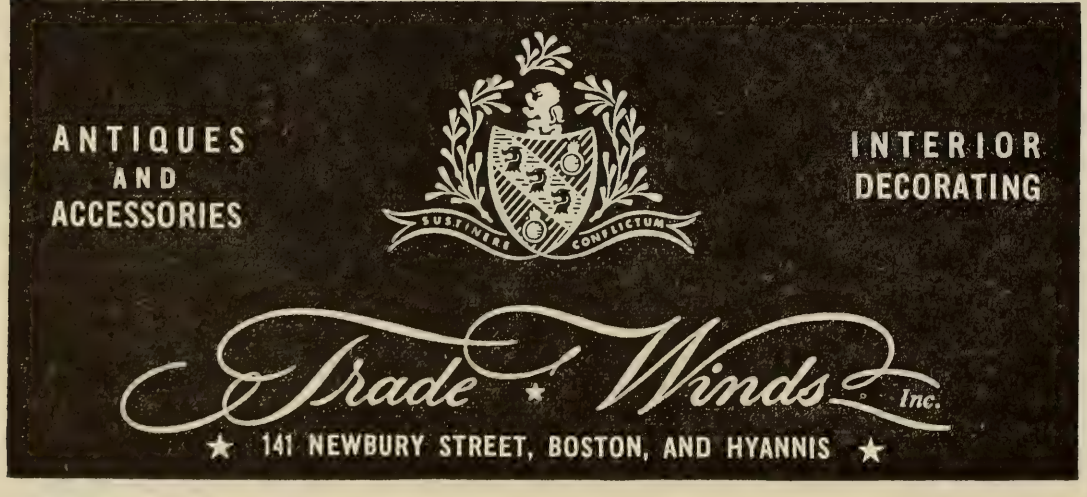
Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest.

10. *Agnus Dei*

(With the principal orchestra and additional trombones)

The last movement is a summation in that it recalls both the opening *Requiem* and the *Hostias.* It is gentle and contemplative, a suitable ending to a score which after all attempts only at strategic moments to astound and overwhelm. The final Amen is a prolonged pianissimo over string arpeggios.







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Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Te decet hymnus in Sion et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona defunctis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum, Domine, quia pius es. Amen.

Lamb of God, that takest away the sins of the world, grant them rest everlasting. Thou, O God, art praised in Zion and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come. Grant the dead eternal rest, O Lord, and may eternal light shine upon them, with Thy saints in eternity, for Thou, O Lord, art gracious. Amen.

Performances of the Requiem

Let us review incidents of the performances from the first, at the bier of General Damrémont in the chapel of the Invalides in 1837, to the performance on the hundredth anniversary of this event, in 1937, again at the Invalides, but in the large, open *Court d'honneur,* under the direction of Charles Munch. The performing forces of six hundred for this event were placed upon a platform erected at one end. The Court and its "galleries" were especially illuminated for the occasion.

A century before, the Requiem had been performed in the adjoining Église St. Louis. The service took place at noon, before the royal family, before diplomatic, social, and musical Paris. According to a description by P. Hallynck:* "The windows were blacked, the walls

* *Comment fut executée pour la première fois le Requiem de Berlioz* (Annales Politiques et Littéraires, November 22, 1925).

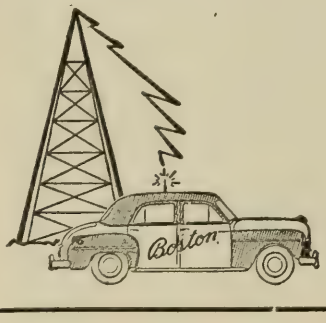
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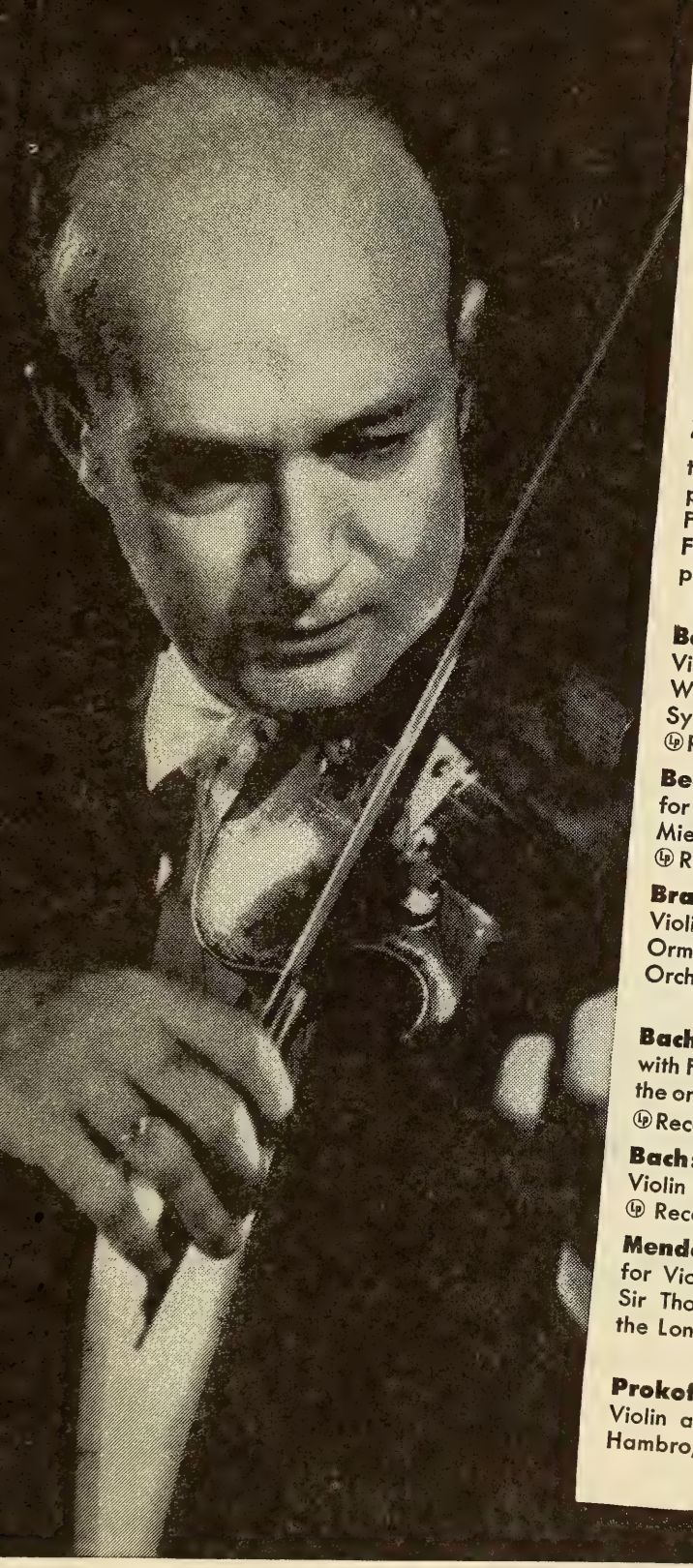
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draped in black. Around the coffin flickered six hundred candles and incense boats. Four thousand other pinpoints of light dotted the gloomy shell. Major Lehoux headed the cortège with twenty-four muffled drums beating in the name of the twelve Paris legions." There could be no applause, but there was no doubt of the result. Alfred de Vigny, who was an amateur musician as well as a poet, heard the dress rehearsal on the day before: "The music was beautiful and strange, wild, convulsed, and dolorous."

Stories are told about performances in various parts of the world. When Leopold Damrosch introduced the Requiem to New York in 1881, the musicians themselves were said to have stood up and cheered. No sufficient auditorium was found downtown, and the Seventh Regiment Armory on Sixty-seventh Street had to be engaged, in spite of its "distant" location.*

When Edouard Colonne conducted it in Paris, he turned to a shouting audience and said: "There can be no encores on the Day of Judgment."

---

* This caused the following amusing report by the New York correspondent of an unidentifiable paper: "To one who thinks of this city as it was ten or fifteen years ago it must seem strange to hear of the largest and most convenient hall for a mammoth entertainment being found at Sixty-seventh Street, but so it is. The New York Elevated Railroad takes one thither from the Battery in less time than it would need to go in a horse car to Eighth Street."

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The annoying official obstacles which Berlioz had to face in receiving his commission for the Requiem from the French Government, in arranging the performance and collecting his dues, is a story told not without pique and perhaps not without exaggeration, in his Memoirs. Berlioz learned unofficially in 1836 that the Comte de Gasparin, French Minister of the Interior, intended to order from him a Requiem, to be performed in memory of those who had fallen in the July Revolution of 1830. Berlioz had no doubt planted the idea with this *"melomane,"* who was more than favorable to his cause. When the order did not come through, Berlioz began to follow up his clue. He called on Gasparin, who was surprised to hear that Berlioz had not been duly notified. "The Director of Fine Arts," Berlioz explains, carefully refraining from giving his name,* "did not at all approve of the Minister's project, and still less of his choice of me to open the procession of composers. He knew that in a few days M. de Gasparin would leave the Ministry. Now by delaying till then the preparation of the order — to compose the Requiem — it would be easy afterwards to

* Edmond Cavé.



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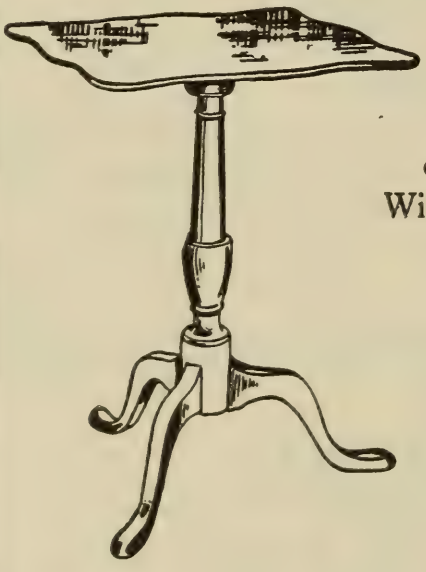
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defeat the project by dissuading his successor from carrying it out." Berlioz, who had long been maneuvering for this commission, persuaded his patron to put the order through at once, thereby incurring the confirmed enmity of the overridden Director of Fine Arts. (This arbiter of culture amused Berlioz by remarking that a German composer whose name he did not recall — Beethoven? Yes, Beethoven — was "not devoid of talent!") Berlioz was polite. Obstacles lurked in the way of regulations. But it was enough for the composer that he possessed the signed decree, the promise of 4,000 francs and expenses paid. He had a little more than three months (from April until the Anniversary on July 28, 1830) to accomplish his task.

"Once armed with my order," writes Berlioz, "I set to work. For a long time the text of the *Requiem* had been to me an object of envy, on which I flung myself with a kind of fury when it was put within my grasp. My head seemed ready to burst with the pressure of my seething thoughts. No sooner was one number sketched than another presented itself. Finding it impossible to write fast enough, I adopted a sort of shorthand, which helped me greatly, especially in the *Lacrymosa*. Every composer knows the anguish and despair occasioned by forgetting ideas which one has not time to write down, and which thus escape forever."

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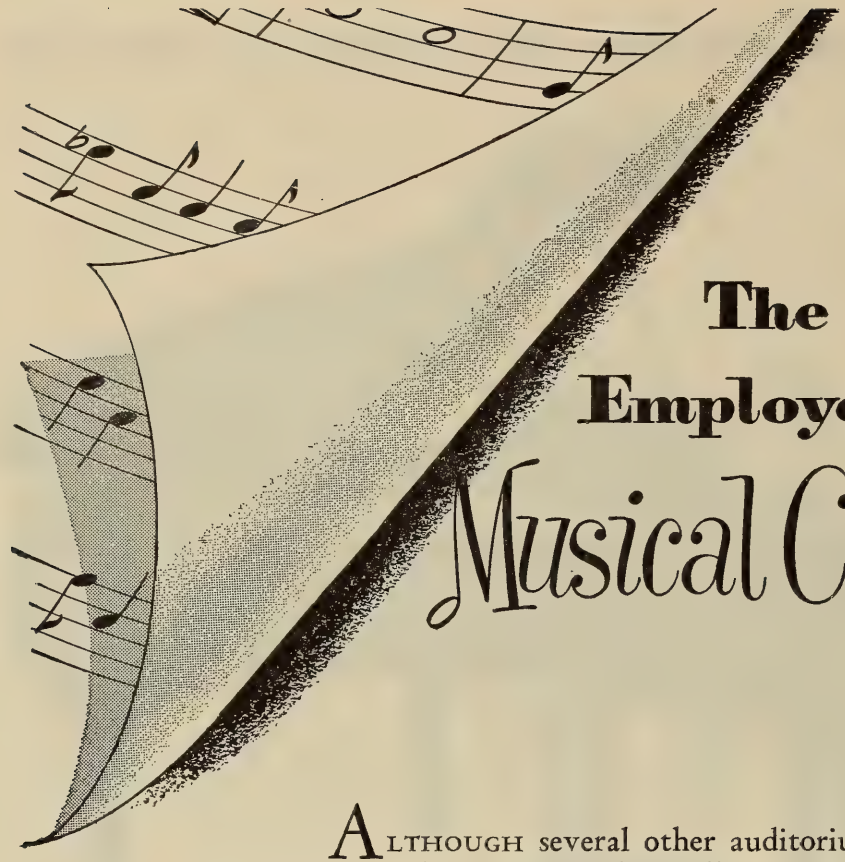
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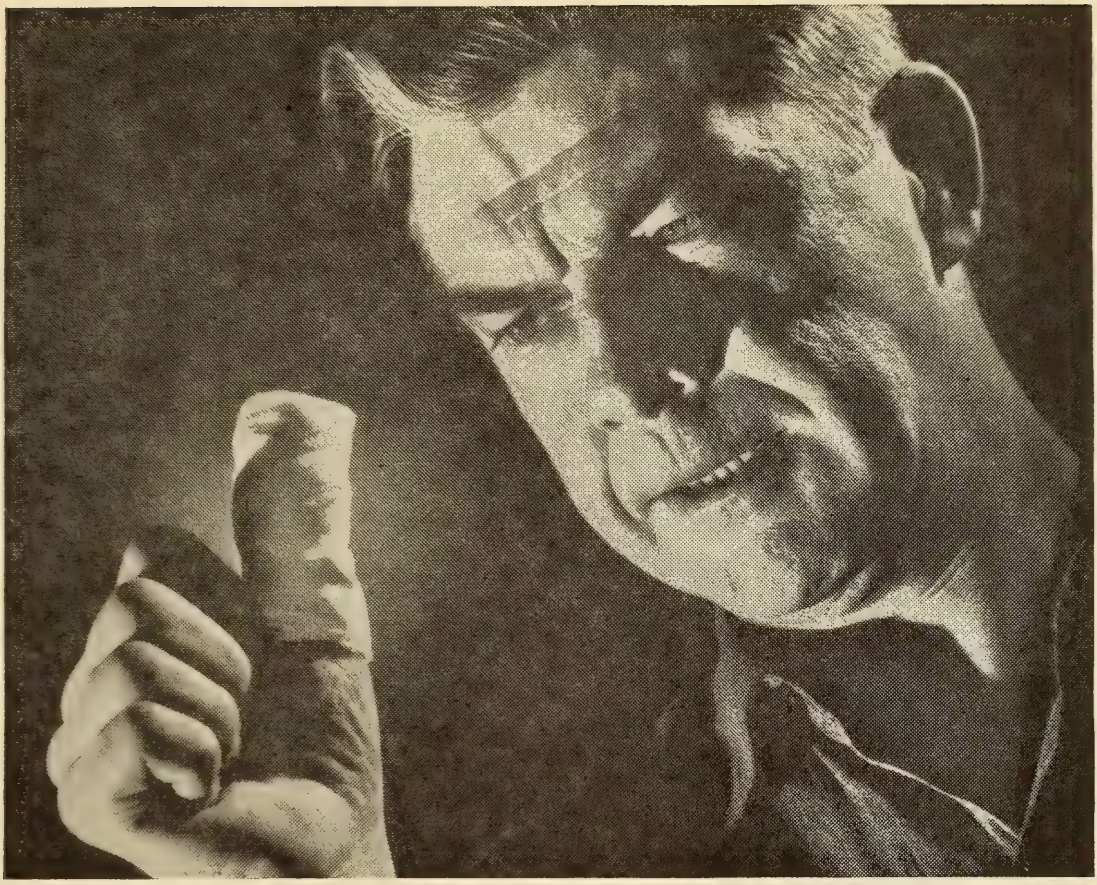
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Berlioz finished his score on June 29, had the parts copied, recruited 200 singers, engaged and rehearsed the "monstrous" instrumental forces, this on the understanding that the costs would be met. At almost the last moment the entire musical part of the service was countermanded. Who was responsible for this sudden *"arrêté"* could only be guessed at. "Ten thousand plagues upon their heads!" he wrote to a friend. "The devil must be in it — The scoundrels choose to stop me *now*. It's outrageous!"

It can be imagined that Berlioz made his presence felt at the ministries of Fine Arts, Interior and War. "M. de Montalivet, Minister of the Interior, asked me how I could be compensated for this contretemps, which he said has been caused by politics alone. I replied that no compensation was possible except the performance of the work." A hint at a *Legion d'Honneur* decoration, or a sinecure appointment as Inspector General of Music in the primary schools brought exactly the same answer from the composer — the *Requiem* and nothing else.

The distraught Berlioz awaited — and found — his moment! On October 23, 1837, Paris was electrified by the news that Constantine had been taken in the Algerian campaign, and that Damrémont, the general in command, had been killed in the action. Berlioz made

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another round of visits, and persuaded Bernard, the Minister of War, that a great ceremony should honor the fallen hero. Even now, according to the Memoirs, the intrigues had not ended. Cherubini, who had a new Requiem Mass of his own, and who bitterly resented being usurped in his privileges by the young and obstreperous ex-pupil of the Conservatoire, sent Halévy to the Ministry to intercede in his behalf. The pleas were in vain, and except that Habeneck, who was both unfriendly and untrustworthy as a Berlioz conductor was put in charge, the performance took place as planned, on December 5. When Berlioz collected, in the face of much reluctance, his due costs, he may be said to have consummated his political and artistic purposes. "The success of the Requiem was complete," in his own words, "in spite of all the conspiracies — cowardly, atrocious, officious, and official — which would fain have hindered it."

The Episode of the Pinch of Snuff

Of the many colorful anecdotes in Berlioz's Memoirs, none has been more discussed, more questioned (while also defended) than the story of how Habeneck nearly wrecked the first Requiem performance.

Here is the story as it appears in the Memoirs:

"The sectional and general rehearsals were conducted with great

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care. Habeneck spoke to me as if our relations with each other had never been interrupted, and all seemed likely to go well.

The day of the performance arrived,* in the Church of the Invalides, before all the princes, peers, and deputies, the French press, the correspondents of foreign papers, and an immense crowd. It was absolutely essential for me to have a great success; a moderate one would have been fatal, and a failure would have annihilated me altogether.

Now listen attentively.

The various groups of instruments in the orchestra were tolerably widely separated, especially the four brass bands introduced in the *Tuba mirum,* each of which occupied a corner of the entire orchestra and chorus. There is no pause between the *Dies Irae* and the *Tuba mirum,* but the pace in the latter movement is reduced to half what it was before. At this point the whole of the brass enters, first all together, and then in passages that challenge and answer each other — each entry being a third higher than the last. It is obvious that it is of the greatest importance that the four beats of the new tempo should be distinctly marked, or else the terrible explosion, which I had so carefully prepared with combinations and proportions never attempted before or since, and which, rightly performed, gives such a picture of the Last Judgment as I believe is destined to live, would be a mere enormous and hideous cacophony.

* December 5th, 1837.

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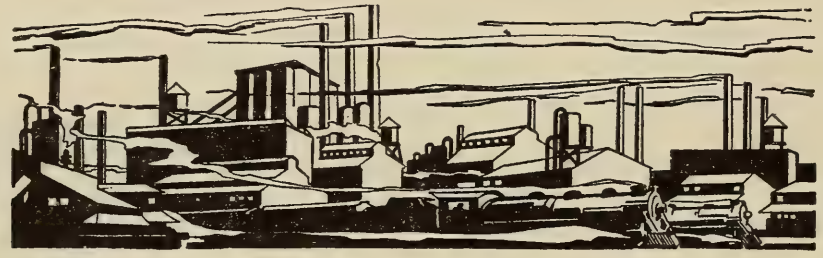
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With my habitual distrust, I had stationed myself behind Habeneck, and, turning my back on him, overlooked the group of kettledrums, which he could not see, when the moment approached for them to take part in the general mêlée. There are, perhaps, one thousand bars in my *Requiem*. Precisely in that of which I have just been speaking, when the movement broadens out, and the brass burst in with their terrible fanfare; in fact, just in *the* one bar where the conductor's direction is absolutely indispensable, Habeneck *puts down his baton, quietly takes out his snuff-box, and proceeds to take a pinch of snuff.* I had never taken my eyes off him: instantly I turned rapidly on one heel, and springing forward before him, I stretched out my arm and marked the four great beats of the new movement. The orchestras followed me, each in order. I conducted the piece to the end, and the effect which I had dreamed of was produced. When, at the last words of the chorus, Habeneck saw that the *Tuba mirum* was saved, he said: 'What a cold perspiration I have been in! Without you we should have been lost.' 'Yes, I know,' I answered, looking fixedly at him. I did not add another word. . . . Had he done it on purpose? . . . Could it be possible that this man had dared to join my enemy, the Director, and Cherubini's friends, in plotting and attempting such



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rascality? I don't wish to believe it . . . but I cannot doubt it. God forgive me if I am doing the man injustice!"

Edmond Hippeau (*Berlioz Intime*) and Adolphe Jullien (*Hector Berlioz*) doubt the story on the grounds that so flagrant an incident, in sight of the audience, must have caused a scandal at the time, whereas no public comment appeared. Berlioz did not even mention it, so they point out, in a letter to his friend and confidant, Humbert Ferrand. Adolphe Boschot, in the second volume of his biography, states flatly: "Habeneck committed no such treachery — Berlioz, so betrayed, would have shouted the fact to the world more loudly than all the trumpets of his last judgment." Boschot boldly calls it an "invention," concocted in 1859, laid upon the tomb of Habeneck ten years too late for a denial by the victim of the accusation. Ernest Newman, unready to fall in with Boschot's characteristically hostile attitude, concludes: "Did Berlioz, I often wonder, in the later years when he was eaten away with disappointments of every kind, *dream* things under the influence of the opium he had to take to dull his pains, and then, in waking hours, transfer his dream to the past as a reality?" Tom S. Wotton, whose *Hector Berlioz* contributes good sense to many such problems, remarks that Berlioz as a matter of fact did not have occasion to write to Ferrand until twelve days after the Requiem performance. "L. E." (Louis Engel) an English critic related in "Temple Bar," October, 1883, how Berlioz consulted him

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and other friends about the advisability of including this anecdote in his Memoirs; doing so, he acted against their advice. Berlioz, who, as Jacques Barzun says, was "unpolitical but not impolitic," might well have realized that publicly to accuse Habeneck (the choice of the Ministry and an influential conductor) of absolute incompetence, or breach of faith, or both, would have made him enemies in high places. On the contrary, there is evidence that Habeneck's efforts to maintain good terms with Berlioz later must have been due to special forbearance on Berlioz's part. Barzun, weighing the evidence at length, decides that the account in the Memoirs can be "neither proved nor disproved, though the balance of probabilities favors its being true."

One can well believe that Berlioz's account is exaggerated. If Habeneck was a casual conductor, he was also an experienced one. Any conductor, whatever his abilities, is on the look out for the danger spots, especially where a sudden change in tempo involves vital entrances. Habeneck's habit of taking snuff was well known, but he was hardly likely to fumble for the *tabatière* at the very moment when cohorts of brass at the four corners of the universe were about to be brought in. Berlioz, of course, was more than apprehensive, expecting the worst. In case Habeneck should fail,

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he may well have leaped in and double-cued without being noticed by the audience in the candle-lighted church. That "he conducted the piece to the end" thereby publicly branding the conductor as failing in the first requirements of his calling, is too much to ask of our credulity. That Habeneck had "done it on purpose," as Berlioz suggests, is patently absurd. The blame for a complete catastrophe would have fallen, first of all, upon his own head.

Some Opinions of the Requiem

Alfred de Vigny – "The music was beautiful and strange, wild, convulsed, dolorous" – *Journal d'un Poete.*

Heinrich Heine – "Even the dullest minds were carried along by the force of the genius that is manifest in all the great master's works. Here is a wing beat that reveals no ordinary songbird. It is a colossal nightingale, a lark as big as an eagle, such as must have existed in the primeval world. Yes, for me Berlioz' music in general has something

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primeval about it if not something antediluvian; it reminds me of extinct species of animals, of fabulous kingdoms and fabulous sins, of sky-storming impossibilities, of the hanging gardens of Semiramis, of Nineveh, of the wonderful constructions of Mizraim."

Hans von Bülow: Berlioz — "the Michelangelo of French music" — *From a Letter to Edouard Colonne.*

Franz Liszt — "This prodigious and indeed sublime work" — *From a Letter.*

Camille Saint-Saëns — "I had read the score and was dying to hear the effect. The *Tuba Mirum* surpassed my expectations — It seemed as if each separate slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ. Yet even more I admired the poignant feeling of this marvelous work, the constant and incredible elevation of style — far more perceptible by ear than by reading, as is true of all the works of this composer."

Cecil Gray — "In that unknown land of boundless extent which girds about the narrow beaten path of musical tradition, Berlioz has reared

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J. H. Elliot – "The Requiem loses nothing by performance in the concert hall; it creates its own cathedral. It is certainly wrong to regard the work as lurid or sensational, as is sometimes done. If we seek in it a kind of technicolor crowd-scene of souls migrating to Purgatory we shall be disappointed. Save for a few purple patches, and a handful of singular experiments in orchestra sonority, the music has dignity and restraint; indeed, some of the noblest pages that Berlioz ever penned are contained in it. The Requiem is unified by the extraordinary imaginative grasp that the composer had on his conception: the very cast of the music conveys not only the almost unrelieved dolor of Berlioz's meditations, but also a sense of physical vastness, of immense spaces, that is quite independent of the large number of musical resources employed" – *B. B. C. Program, December 10, 1947.*



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BERLIOZ AND THE CLASSIC SPIRIT

By ERNEST NEWMAN

Quoted from the programs of the British Broadcasting Corporation

FEW of those who listen to the "Symphonie Fantastique" will be able to persuade themselves that Berlioz's mind was at bottom classical. Yet such was the case; his romanticism was for the most part only an occasional aberration from the centre line of his nature, which bound him to antiquity much more closely than to his own time and place. His Memoirs drag in Virgil as early as the fifth line: and Virgil's spirit informs his greatest work, "Les Troyens." As a child he learned French and Latin almost simultaneously: he was deep in Horace and Virgil before he had any real acquaintance with the literature of his own country and epoch: and one of his earliest recollections was of his breaking down with grief as he read with his father the moving story of Dido's end in the fourth book of the *Aeneid*. His prose writings are strewn with classical citations.

The classical strain in him was now and then crossed by romantic currents, but never submerged by them. It would have been impossible for any young Frenchman in the Paris of round about 1830 to have

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remained wholly unaffected by the romanticism of the period, or by the Shakespeare worship that was fashionable just then in the younger circles. Berlioz thought it his duty to romanticise and Shakespearise with the best of them. But all this merely lay on the surface of his innate classicism. The trouble with him was that he never quite succeeded in harmonizing the major and the minor strain in him: even for the libretto of "Les Troyens," as he told a correspondent, he felt himself driven to "pillage" not only Virgil but Shakespeare: he evidently did not realize that a certain dis-harmony was bound to result from the forced association of the two. That he or the majority of the companions of his early years ever had more than the most superficial understanding of Shakespeare may be doubted: for the average young French romantic of that period the value of Shakespeare consisted mainly in the facts that he was supposed to have rebelled against those tiresome "rules" from which French poetry and drama had suffered in the past, and that he was rich in quotable tags which, even in French, said what they had to say upon their particular subject much better than any French poet had ever been able to say it.

But if, in his life and in his Memoirs, Berlioz sometimes makes himself appear to be more romantic than classic in the essentials and permanencies of his artistic being the classic strain was always predominant. The only truly romantic composer to whom he was ever drawn was Weber. He worshipped Beethoven, though of course in his own way and for his own reasons: and the classical tendencies of his mind are incidentally revealed here and there even in his discussions of Beethoven, as when he sees in the scherzo of the "Eroica" "des jeux, mais de véritables jeux funèbres, à chaque instant assombris par des pensées du deuil, des jeux enfin comme ceux que les guerriers de l'*Iliade* célébraient autour des tombeaux de leurs chefs." He had a due appreciation of Haydn and Mozart, who were classics already by the mid-nineteenth century. For the rest, Berlioz's high gods in music were Gluck and Spontini, two composers whose classical leanings were already tending to make them appear a trifle out of date even in his day.

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The world owed most of its misunderstanding of Berlioz to the journalists, and even some of the more intelligent artists, of his own period, who persisted in bracketing him with Wagner as an apostle of the "music of the future." Nothing could have been further from the truth. Everything in Wagner was repellent to Berlioz, but nothing more so than the great German's apparent smashing of all the moulds of "form." This antipathy to all that Wagner stood for came out clearly not only in Berlioz's famous article of 1860 on the "Tristan" prelude but in his discussion of such works as Gounod's "Sapho": in the latter he found it "hideous, horrible, insupportable" that the composer should seek intensity of expression at the cost of "musical form," creating, when he did so, "a painful disorder," "a medley of chords and modulations" that was "neither melody, nor recitative, nor rhythmic harmony." Plunged into such a score as "Tristan," Berlioz felt himself lost in an infinite sea of modulations, of "endless melody," of "declamation" that aimed at bringing out the words rather than in shaping them into regularized melodic forms; and all his instincts as a classic rose in rebellion against what he regarded as the coming ruin, at Wagner's hands, of music as an art. We find him telling the Princess Wittgenstein, in a letter in which he is discussing his plans for "Les Troyens," that music simply cannot exist without "form," and that it is "Wagner's crime" to be trying to "dethrone" music, to

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make it "the humiliated slave of the words," to "reduce it to 'expressive accents,' thus exaggerating the system of Gluck, who, fortunately, did not succeed in putting into practice his own impious theory." That was written in 1856, at a time when Berlioz could have known nothing of Wagner's later than "Lohengrin." We can understand the blank horror that descended on his soul, when, four years later, he made the vain attempt to take his bearings in "Tristan"!

Nor was it only in his conception of "form" as something more or less standardized in its symmetries that Berlioz was far more classical than romantic. His feeling for nature, for example, was essentially classical —in the modern sense, of course, of that term, if the paradox may be permitted. There is nothing of either French or German romanticism in the nature-feeling at the heart of such things as the opening solo of the "Damnation of Faust," or the "Invocation to Nature" in that work, or the "Scène aux Champs" in the "Fantastique," or the marvellous "Chasse royale" in "Les Troyens." It is as impossible to find an equivalent for these great creations in romantic literature or romantic painting as in the romantic music of his own or any other day: their analogue must be sought in the "classical" pictures of Claude and Poussin.

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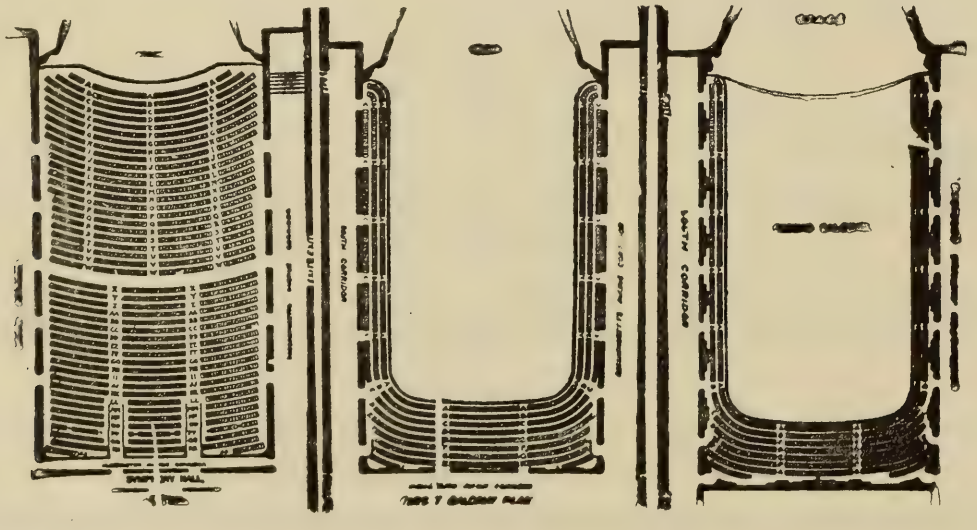
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Mr. Stanley Shmishkiss
Mr. and Mrs. Hyman Shocket
Mrs. Seabury T. Short
Mr. J. W. Shoul
Miss Gertrude H. Shurtleff
Mrs. Alfred Sigel
Miss Barbara K. Sikes
Mr. Morton S. Silberstein
Mr. and Mrs. Coleman Silbert
Miss Beatrice Silverman
Mr. and Mrs.
Max M. Silverman
Miss Ethel Simes
Miss Olive Simes
Dr. Fred E. Simm
Mr. Benjamin Simon
Mr. and Mrs. Lester Simon
Mr. Benjamin Simons
Mrs. Mildred Simons
Miss Elizabeth Singleton
Mr. Jean Sisson
Dr. and Mrs.
John H. Sisson
Dr. and Mrs. Warren R. Sisson
Mrs. John S. Slater
Mrs. Audrey P. Slattery
Mr. and Mrs. S. L. Slosberg
Mrs. Gilbert Small
Miss Helen H. Smiley
Mrs. A. Calvert Smith
Miss A. Marguerite Smith
Mr. Alan A. Smith
Mrs. Alan A. Smith
Mrs. C. A. Smith
Mrs. C. B. Smith
Mrs. Charles L. Smith
Mrs. Clifford P. Smith
Mrs. F. Morton Smith
Mr. and Mrs.
Frank C. Smith, Jr.
Mr. Graydon Smith
Miss Helen B. Smith
Miss Hettie M. Smith
Mr. Louis C. Smith
Miss Mary Byers Smith
Dr. and Mrs.
Richard Ilsley Smith
Mrs. S. Abbot Smith
Mrs. Stanley W. Smith
Mrs. Sumner Smith
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Mr. W. R. Smith-Vaniz, Jr.
Mrs. H. Weir Smyth
Mrs. Frederick W. Snow
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William B. Snow, Jr.
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Mr. Arthur A. Sondheim, Jr.
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Mr. and Mrs. A. M. Sonnabend
Mrs. Leopold M. Sonnabend
Mr. and Mrs. Roger Sonnabend
Mrs. Willard B. Soper
Dr. and Mrs. Merrill Sosman
Mrs. Horace H. Soule, Sr.
Miss Leonora N. Soule
Miss Lucia A. Soule
Mr. Harry C. Southard
Mrs. Lamar Soutter
Mr. Irwin E. Spalding
Mrs. Huntley Nowell
Spaulding
In Memory of
Mrs. Lewis Speare
Mrs. Harry Spectre
Miss Dorothy Spelman
Mrs. Henry M. Spelman
Mrs. W. Frederick Spence
Mr. Archibald C. Spencer
Mrs. Willard L. Sperry
Mrs. Charles H. Spilman, Sr.
Miss Edna G. Spitz
Miss Pauline Spivack
Mr. O. M. W. Sprague
Mrs. Phineas W. Sprague
Mrs. Charles G. Squibb
Mrs. Markham W. Stackpole
Mr. and Mrs.
Frederick L. Stagg
Mrs. Arthur B. Stanley
Miss Katharine Stanton
Mr. and Mrs.
Creighton B. Stanwood
Miss Faith Stanwood
Mrs. Frederic A. Stanwood
Miss Louie R. Stanwood
Mrs. Max Starr
Miss Alice K. Stearns
Mr. and Mrs.
Philip M. Stearns
Mrs. Russell Stearns
Mrs. Harry B. Stebbins
Miss Marabelle E. Stebbins
Mrs. Roderick Stebbins
Mrs. Edwin L. Steele
Miss Mabel A. E. Steele
Miss Harriet A. Steensen
Mr. H. A. Steeves
Mrs. W. H. Stegeman
Miss Emma Stein
Mr. Henry J. Stein
Mrs. Herbert L. Stein
Mrs. Alexander Steinert
Mrs. Preston T. Stephenson
Mrs. Gladys K. Stern
Miss Marion B. Steuerwald
Mrs. Abbot Stevens
Mrs. Ames Stevens
Mr. Ernest N. Stevens
Mrs. Frank H. Stevens, Jr.
Miss Helen Stevens
Miss Lena M. Stevens
Mr. Prescott A. Stevens
Mrs. Raymond Stevens
Mrs. Earl P. Stevenson
Mrs. Robert H. Stevenson
Mr. Richard Savage Stewart
Mr. Robert W. Stewart
Miss Ruth Stickney
Mr. and Mrs.
Howell M. Stillman
Mrs. Philip Stockton

Mrs. Clement K. Stodder
Mr. and Mrs. Dewey D. Stone
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Miss Geraldine C. Stone
Mr. and Mrs. Joseph Stone
Mrs. Joseph Stone
Mr. and Mrs. Leo Stone
Mr. and Mrs. Myron K. Stone
Mrs. Malcolm B. Stone
Mr. and Mrs. Robert M. Stone
Mr. and Mrs. Stephen A. Stone
Mrs. David Stoneman
Miss Elizabeth B. Storer
Mrs. R. H. Storer
Mrs. G. G. Stranahan
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Mrs. Otto G. T. Straub
Miss Jeanette Straugham
Mrs. June Hookey Straus
Mrs. Ferdinand Strauss
Mrs. Louis Strauss
Mrs. Vcevold W. Strekalovsky
Mr. Charles R. Strickland
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Miss Mabel Sturgis
Mr. S. Warren Sturgis
Mrs. Sydney Sugarman
Miss Faith Sulloway
Mr. John M. Sullivan
Mrs. Charles P. Sumner
Miss Ethel F. Swan
Miss Rosamond Swann
Mr. and Mrs.
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Miss Helen Bernice Sweeney
Mrs. Homer N. Sweet
Mr. Charles G. Swenning
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Mrs. John B. Swift, Jr.
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Mrs. Robert M. Tappan
Miss Helen Tattersall
Mr. and Mrs.
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Charles H. Taylor
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Miss Margaret E. Taylor
Miss Millicent J. Taylor
Miss Winifred Taylor
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Mrs. John W. Teele
Mr. and Mrs. Samuel Temple
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Miss Helen I. Tetlow
Miss Elisabeth B. Thacher
Mr. and Mrs.
Louis B. Thacher
Miss Mary Thacher
Miss Mary DeW. Thacher
Mrs. John E. Thayer
Mrs. Lucius E. Thayer
Miss Atossa B. Thomas
Mr. and Mrs.
William Besserer Thomas
Mr. Paul B. Thompson
Dr. and Mrs.
Richard H. Thompson
Mrs. Elihu Thomson
Mr. and Mrs
John L. Thorndike
Miss Mary Q. Thorndike
Mrs. Richard K. Thorndike
In Memory of
Mrs. Lucy S. Rantoul
Miss Augusta Thornton
Mrs. Henry Thornton
Mrs. Ward Thoron
Miss Alice A. Thorp
Miss Grace A. Tibbetts
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Mrs. Eveleth R. Todd
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Mr. and Mrs. John M. Tomb
Miss Kaye Torrant
Dr. and Mrs.
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Miss Katharine Tousey
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Mrs. Oswald Tower
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Mrs. Artemas C. Townsend
Miss Elizabeth Townsend
Professor and Mrs.
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Miss Jessie C. Travis
Miss Emma G. Treadwell
Miss G. W. Treadwell
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Mr. Constantine Alex
Triantaphyllakos
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Mrs. L. S. Tuckerman
Mrs. Henry Dubois Tudor
Mrs. Mildred Tumaroff
Mrs. Peter Turchon
Miss Dora Turitz
Mr. and Mrs.
Howard M. Turner
Mrs. Annie W. Turtle
Dr. and Mrs.
William J. Turtle
Mrs. George T. Tuttle
Mrs. H. A. Tuttle
Miss Marion L. Tyler
Mrs. Royal W. Tyler
In Memory of
William Bartlett Tyler
Mrs. Griswold Tyng

Dr. Miriam S. Udin
Mr. and Mrs. H. B. Ullian
Mr. and Mrs. Adolph Ullman
Mr. Joseph N. Ulman, Jr.
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Mrs. Kenneth Shaw Usher

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Mr. Daniel R. Vershbow
Mr. Herman Vershbow
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Mrs. Rene Voisin
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Mrs. Roland vonWeber
Mrs. Cushing Vose

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Mrs. William Wadsworth
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Dr. Byron H. Waksman
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Mrs. Robert Walcott
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Mrs. L. D. Waldron
Miss Ruth N. Waldron
Mrs. S. H. Waldstein
Miss Alice S. Wales
Mr. R. Langdon Wales
Mr. and Mrs. Quincy W. Wales
Mrs. Thomas C. Wales
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Mrs. Harry H. Walker
Mr. and Mrs.
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Mrs. C. F. Wallace
Mr. M. W. Wallace
Miss Sarah Walmsley
Mrs. Howland Walter
Miss Alice Walton
Miss Isabel Waltz
Mr. and Mrs. Adolf Walz
Mrs. Adeline W. Ward
Miss Frances Evelyn Ward
Mrs. Richard Ward
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Mrs. Edward Winslow Ware
Mr. Henry Ware
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Mrs. Arthur M. Warren
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Mrs. Roger S. Warner
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Mrs. Joseph S. Waterman
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Mr. and Mrs.
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Dr. and Mrs. Carl L. Watson
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Miss Sylvia H. Watson
Miss Sarah L. Watters
Mr. Albert G. Watts
Miss Gertrude H. Watts
Miss Grace C. Waymouth
Mr. and Mrs.
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Mrs. Edwin S. Webster
Miss Josephine Webster
Mrs. Laurence J. Webster
Mrs. Mabel E. Webster
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Mrs. Joseph Weeks
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Miss Hedy Weiss
Mrs. E. Sohier Welch
Mrs. James O. Welch
Mr. William N. Welch
Miss Elizabeth Rodman Weld
Mrs. Arthur W. Wellington
Mr. and Mrs.
Raynor G. Wellington
Miss Virginia Wellington
Miss Dorothy Wells
Mr. and Mrs. George B. Wells
Mrs. Barrett Wendell, Jr.
Miss Barbara H. West
Mrs. George S. West
Mr. and Mrs. Cyril Wetherall
Miss Martha Wetherbee
Mrs. Lawrence H. Wetherell
Mr. and Mrs.
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Miss Barbara Wheatland
Miss Mary Wheatland
Mrs. Stephen Wheatland
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Mr. and Mrs.
Alexander Wheeler
Mr. and Mrs.
Clarence B. Wheeler
Mr. Edward C. Wheeler
Miss Eunice Wheeler
Mr. and Mrs. Leonard Wheeler
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Miss Anastasia K. White
Dr. and Mrs. Charles J. White
Miss Esther White
Mrs. Frank Denison White
Mrs. Frank S. White
Miss Gertrude R. White
Miss Grace G. White
Mr. James N. White
Mrs. Leonard A. White
Miss Marian E. White
Mr. Homer Whitford
Mrs. James E. Whitin
Miss Isabel Whiting
Mrs. Jasper Whiting
Mrs. Mason T. Whiting
Mrs. Howard S. Whitley
Miss Dorothy Whitman
Mr. Edmund A. Whitman
Mrs. Raymond L. Whitman
Mrs. C. Handasyde Whitney
Miss Margaret Whitney
Mrs. Henry E. Whittemore
Miss Mildred E. Whittemore
Mr. and Mrs.
Robinson S. Whitten
Mrs. James P. Whitters
Mr. and Mrs.
Eugene P. Whittier
Mrs. Robert G. Wiese
Mrs. Joseph Wiggin
Mrs. Morrill Wiggin
Mr. Richmond G. Wight
Mrs. William H. Wightman
Mrs. Rufus L. Wilbor
Mrs. Paul R. Wild
Mrs. G. Edward Wilkins
Mr. Marshall S. Wilkins
Hon. Raymond S. Wilkins
Mr. Warde Wilkins
Miss Helen D. Willard
Mr. Alexander W. Williams
Dr. and Mrs. Bryan Williams
Mrs. Gluyas Williams
Miss Hilda W. Williams
Dr. and Mrs. John T. Williams
Miss Margaret C. Williams
Miss Marion Williams
Mrs. Moses Williams
Mrs. Ralph B. Williams
Mrs. Ralph B. Williams, Jr.
Mr. and Mrs.
Robert S. Williams
Miss Clara R. Williamson
Miss Margaret Williamson
Miss Narcissa Williamson
Mrs. R. R. Williamson
Mrs. Arthur Willis, Jr.
Miss Ruby Willis
Miss Ruth C. Willis
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Mrs. Wesley P. Wilmot
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Mrs. Edward Chase Wilson
Miss Eleanor Wilson
Mrs. Robert A. Wilson
Miss Florence B. Windom
Mr. Irving Winer
Mr. Morton John Winer
Mr. Frederick Winslow
Mrs. Allen P. Winsor
Mrs. Frederick Winsor
Mrs. Angela Winthrop
Mr. and Mrs. Robert Wise
Mrs. William M. Wise
Mrs. George B. Wislocki
Mr. and Mrs. Maxwell D. Wit
Mr. Maynard O. Witherell
Mrs. Una C. Withers
Mrs. S. Burt Wolbach
Mr. and Mrs. Oliver Wolcott
Mr. and Mrs. Roger Wolcott
Mr. Jules Wolffers
In Memory of Ida Wolpert
Mr. Robert G. Wolverton
Mr. Cornelius A. Wood
Dr. Nathaniel K. Wood
Miss Rosamond A. Wood
Mrs. George H. Woodis
Miss Beatrice S. Woodman
Mr. and Mrs.
G. Wallace Woodworth
Mrs. Kennard Woodworth
Mrs. Edith Christiana Woolley
Miss Constance Rulison
Worcester
Mrs. George L. Wrenn, 2nd
Mr. Philip W. Wrenn
Mrs. John G. Wright
Mr. and Mrs. John H. Wright
Mrs. Walter P. Wright
Miss Susanne C. Wulsin
Mrs. Edward P. Wyeth
Mr. Eugene L. Wyman
Mrs. Eugene L. Wyman
Mrs. Rosamond F. Wyman
Mrs. Edward Wyner

Mrs. William Yanoff
Miss Mary E. Yassin
Mr. James Yeannakopoulos
Mrs. Herschel I. Yesley
Mr. Sidney R. Yoffe
Miss Anna Young
Dr. and Mrs. Edward L. Young
Mr. and Mrs.
Herman A. Young

Mr. and Mrs. Sydney Zanditon
Mr. George Zakon
Mr. Samuel Zemurray
Mrs. P. R. Ziegler
Mr. Irving P. Zieman
Mrs. Abraham Zussman

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Mr. Herbert Abraham—New York
Mrs. George Abrich—Rhode Island
Mrs. William Ackerman—New York
Miss Hilda K. Adel—New York
Miss Edith Adler—New York
Mrs. Arthur M. Allen—Rhode Island
Lt. (J.G.) James N. Allen—California
Mr. Joseph Dana Allen—New York
Mr. Walter L. Allen—Rhode Island
Miss Katharine L. Aller—New York
Mr. Harold L. Alling—New York
Miss Evelyn Amann—New Jersey
Lt. Col. John L. Ames—Washington, D.C.
Mrs. Copley Amory—Washington, D.C.
Mr. and Mrs. John A. Anderson—Rhode Island
Mr. Philip T. Andrews—Rhode Island
Mrs. R. Edwards Annin—Rhode Island
Mr. Everard Appleton—Rhode Island
Mr. and Mrs. George C. Arvedson—Michigan
Mr. Seymour R. Askin—New York
Mrs. Richard A. Atkins—New York
Miss Kathleen Atkinson—Rhode Island
Mrs. H. L. Auerbach—New York

Mr. Donald S. Babcock—Rhode Island
Mrs. Cornelia M. Baekeland—New York
Mrs. Harvey A. Baker—Rhode Island
Mrs. John H. Baker—New York
Dr. Robert R. Baldridge—Rhode Island
Mrs. Walter S. Ball—Rhode Island
Mrs. Edward L. Ballard—New York
Mr. and Mrs. Norman V. Ballou—Rhode Island
Mr. Harry R. Baltz—New York
Mr. Frederick C. Balz—New Jersey
Mrs. Paul Bardach—Rhode Island
Miss Isabella Fraser Barnes—New York
Mrs. Frederick O. Bartlett—Rhode Island
Miss Helen L. Bass—New Jersey
Miss Lucy Bates—New York
Mr. Emil J. Baumann—New York
Miss G. C. Beach—New York
Mr. Gerald F. Beal—New York
Mrs. Howard W. Beal—New York
Dr. Irving A. Beck—Rhode Island
Mr. and Mrs. Jean Bedetti—Florida
Beethoven Club of Providence—Rhode Island
Beethoven Society of New Mexico
Mrs. Frank Begrisch—New York
Mrs. Norman Behr—New York
Beinecke Foundation—New York
Mrs. Albert M. Bell—New York
Miss Helen Chrystal Bender—New Jersey
Mr. Elliot S. Benedict—New York
Miss Mary Benedict—California
Dr. and Mrs. Emanuel W. Benjamin—Rhode Island
Mrs. Lily S. Benjamin—New York
Mr. and Mrs. Edward H. Bennett, Jr.—Illinois
Miss Georgina Bennett—New Jersey
Mrs. Winchester Bennett—Connecticut
Mr. and Mrs. Aaron W. Berg—New Jersey
Mr. and Mrs. Oscar F. Berg—New York
Mrs. Emilie Berger—New Jersey
Mrs. Henri L. Berger—Connecticut
Mr. Louis K. Berman—New York
Mrs. Henry J. Bernheim—New York
Mr. Theodore F. Bernstein—New York
Mr. and Mrs. Henry Beston—Maine
Miss Dorothy L. Betts—New York
Mr. Rene Bickart—New York
Mr. A. W. Bingham, Jr.—New York
Mrs. Max Binswanger—New York
Miss Mary Platt Birdseye—New York
Miss Stella Bishop—New York
Mr. David C. Black—Missouri
Mrs. Alex Blackstone—New York
Blackstone Valley Music Teachers' Society—Rhode Island
Miss Margaret G. Blaine—New York
Misses Ada and Janet Blinkhorn—Rhode Island
Mrs. Samuel J. Bloomingdale—New York
Mrs. Edward C. Blum—New York
Mrs. Julius Blum—New York
Mr. and Mrs. Robert E. Blum—New York
Miss Mildred G. Blumenthal—Rhode Island
Mrs. Sidney Blumenthal—New York
Mrs. David Blumstein—New York
Mrs. Henry Boehm—New York
Mr. and Mrs. Benjamin Bogin—Connecticut
Mr. E. Bonoff—New York
Mr. Adolphe E. Borie—California
Mr. and Mrs. John W. Bowden—New York
Mr. and Mrs. R. W. Bowen—Rhode Island
Mr. Alfred C. Bowman—New York
Mr. Claude R. Branch—Rhode Island
Mrs. E. S. R. Brandt—Rhode Island
Mr. and Mrs. Charles Brier—Rhode Island
Mrs. Richard deN. Brixey—New York
Mr. and Mrs. Curtis B. Brooks—Rhode Island
Miss Clara Jane Brown—New York
Mr. and Mrs. John Nicholas Brown—Rhode Island
Miss Norvelle W. Browne—New York
Mr. Herbert S. Brussel—New York
Miss Ilse Bry—New York
Miss Ruth E. Buchan—Rhode Island
Mrs. Walker Buckner—New York
Miss R. Ethel Bugbee—Rhode Island
Mrs. Arthur M. Bullowa—New York
Dr. and Mrs. Alex M. Burgess—Rhode Island
Mr. J. Campbell Burton—New York
Miss Alice D. Butterfield—New York

Mrs. F. H. Cabot—New York
Mrs. Samuel Hyde Cabot—Rhode Island
Mr. John Hutchins Cady—Rhode Island
Miss Maria L. Camardo—Rhode Island

Mr. Colin C. Cameron—California
Mrs. Wallace Campbell—Rhode Island
Mrs. H. B. Carey—Connecticut
Miss Sigrid H. Carlson—Rhode Island
Miss Esther C. Carlson—New York
Mrs. James W. Carpenter—New York
Mrs. Otis Swan Carroll—New York
Mrs. A. H. Carter—Hawaii
Miss Anne Carter—Rhode Island
Mrs. John L. Carter—New Jersey
Miss Suzanne Carter—New York
Dr. Sylvester J. Carter—New York
Mrs. Fred S. Carver—New Jersey
Mrs. W. R. Castle—Washington, D.C.
Miss Stella S. Center—New York
Dr. and Mrs. Francis H. Chafee—Rhode Island
Mrs. B. Duvall Chambers—South Carolina
Chaminade Club—Rhode Island
Mr. and Mrs. Thomas Cheyne—New York
Mrs. J. A. Chisholm—New York
Miss Mabel Choate—New York
Chopin Club of Providence—Rhode Island
Miss Louise Clancy—Connecticut
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Mr. and Mrs. Frederic S. Clark, Jr.—New York
Mrs. Henry Cannon Clark—New York
Mr. Charles A. Clark, Jr.—New York
Miss Elizabeth Clever—New York
Mrs. Sidney Clifford—Rhode Island
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Miss Eloise Close—New York
Dr. and Mrs. George H. A. Clowes, Jr.—Ontario
Mr. William A. Coffin—New Jersey
Mrs. Frank Cohen—New York
Mr. I. M. Cohen—New York
Mr. Wilfred P. Cohen—New York
Mr. and Mrs. Sylvan Cole—New York
Miss Constance Coleman—New York
Mr. Joseph I. Coles—New York
Mr. Gilman Collier—New York
Mrs. George E. Comery—Rhode Island
Dr. A. Lambert Cone—New York
Mrs. G. Maurice Congdon—Rhode Island
Mrs. W. P. Conklin—Connecticut
Miss Lucy B. Conner—New Hampshire
Miss Luna B. Converse—Vermont
Mrs. Grace M. Cox—New York
Miss Caroline E. Crane—New York
Miss Constance Crawford—New Jersey
Mr. and Mrs. Gordon K. Creighton—New York
Mr. and Mrs. Swasey Crocker—New York
Mrs. F. S. Crofts—Connecticut
Miss Anna C. Cromwell—New Jersey
Mr. and Mrs. Frederick W. Crone—New York
Mrs. Gammell Cross—Rhode Island
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Mrs. Joseph H. Cull—Rhode Island
Mrs. Morgan Cutts—Rhode Island
Miss Mary Daboll—Rhode Island
Miss Emma H. Dahlgren—Rhode Island
Mrs. Charles Whitney Dall—New York
Miss Rachel E. Daltry—New York
Mrs. Murray S. Danforth—Rhode Island
Miss Anne Louise Davis—New Jersey
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Miss Mildred L. B. deBarritt—New York
Mr. Vincent Dempsey—Missouri
Mr. W. W. Dempster—Rhode Island
Mrs. Leopold Demuth—New York
Mr. John Deveny—California
Mrs. Adrian G. Devine—New York
Mrs. Paul C. DeWolf—Rhode Island
Mrs. Arthur DeYoung
Mr. Frederick Dietrich—New York
Mr. and Mrs. Robert E. Dietz—New York
Mrs. L. K. Doelling—New York
Mr. and Mrs. Max Doft—New York
Miss Elsie J. Dresser—Connecticut
Mrs. Robert B. Dresser—Rhode Island
Miss Margaret E. Drewett—Rhode Island
Miss Marian Drury—Connecticut
Miss Ethel DuBois—New York
Mrs. A. H. Duerschner—New York
Miss Beatrice Dunn—New York
Mr. and Mrs. Herbert M. Durfee—Rhode Island
Miss Margaret B. Dykes—Rhode Island
Mrs. Jean Miner Dyon—Rhode Island

Mr. Jerome A. Eaton—New York
Mr. and Mrs. Nathan D. Eckstein—New York
Mr. Dean S. Edmonds, Jr.—New Jersey
Miss Edith W. Edwards—Rhode Island
Mr. and Mrs. William H. Edwards—Rhode Island
Mrs. H. G. Einstein—New York
Dr. Arnold Eisendorfer—New York
Mr. William A. Eldridge—New York
Mr. and Mrs. Louis Elliott—New York
Mr. and Mrs. Lowell Emerson—Rhode Island
Mrs. Robert S. Emerson—Rhode Island
Mrs. A. W. Erickson—New York
Mr. Irving N. Espo—Rhode Island
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Miss Ellen Faulkner—New York
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Mr. Sampson R. Field—New York
Miss Louise M. Fish—Rhode Island

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Miss Mary R. Fitzpatrick—New York
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Mrs. Howell Forbes—New York
Mr. Sumner Ford—New York
Miss Helen Foster—New York
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Miss Flora Fox—New York
Mr. Morris Fox—New York
Mrs. Lewis W. Francis—New York
Mrs. Louis S. Frank—New York
Mrs. Clarke F. Freeman—Rhode Island
Mrs. Edward L. Freeman—Rhode Island
Mr. and Mrs. Hovey T. Freeman—Rhode Island
Miss Elizabeth S. French—Vermont
Mrs. George M. French—New Hampshire
Miss Helen C. French—Vermont
Mr. George P. Frenkel—New York
Mr. Arthur L. Friedman—New York
Mrs. Mary Friedman—New York
Mr. Stanleigh P. Friedman—New York
Miss Angelika W. Frink—New York
Miss Helen Frisbie—Connecticut
Miss E. W. Frothingham—New York
Miss Edna B. Fry—New Jersey
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Miss Margaret A. Fuller—Rhode Island

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Miss Greta Gluckman—Rhode Island
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Miss H. Goldman—New Jersey
Miss E. Tatiane Gongoltz—New York
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Mr. Mortimor S. Gordon—New York
Mrs. Robert Sloane Gordon—Vermont
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Mrs. W. B. Greenman—New York
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Mrs. Isador Greenwald—New York
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Mrs. Morris Grossman—Rhode Island
Dr. William M. Groton—Rhode Island
Mr. U. Brent Groves—New York
Mr. and Mrs. Baldwin Guild—New York
Mrs. H. A. Guinsburg—New York
Mrs. Luther Gulick—New York
Mr. Robert G. Gurnham—Rhode Island
Mrs. John T. Gyger—Maine

Miss Edith Haas—New York
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Dr. Edmund H. Hamann—Connecticut
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Mrs. Jerome J. Hanauer—New York
Mr. Frank R. Hancock—New York
Miss Edith G. Hardwick—New York
Mrs. F. M. G. Hardy—Connecticut
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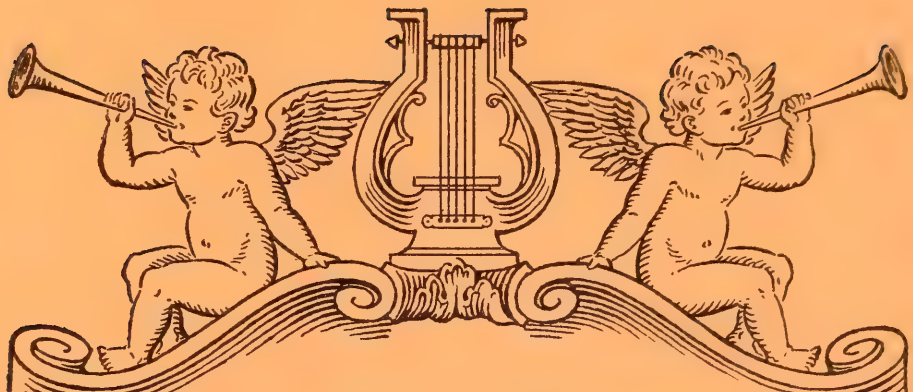
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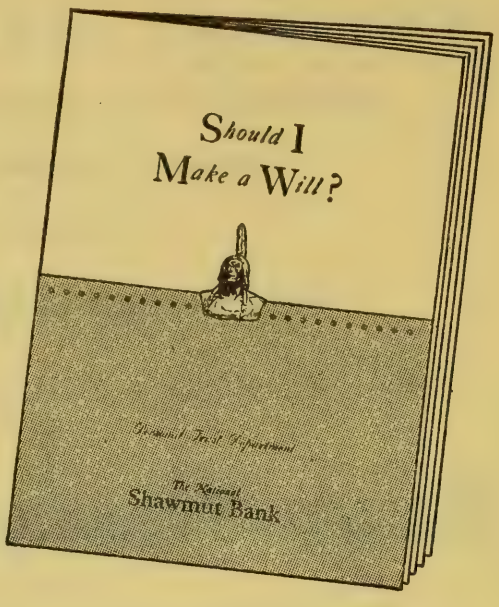
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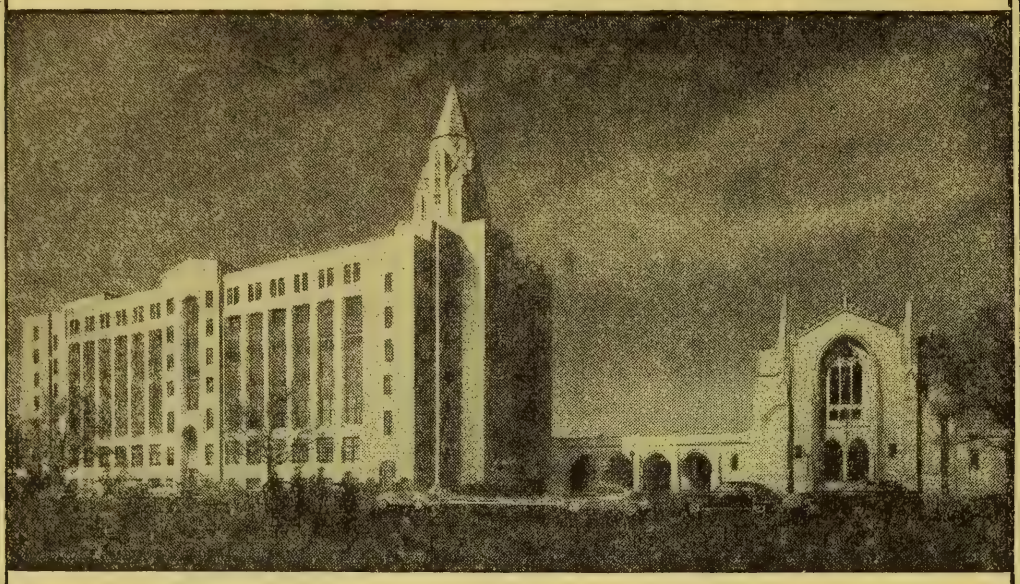
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III. Menuetto; Allegro vivace
IV. Allegro

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ARCHITECTURES, Concerto for Orchestra

By Giorgio Federico Ghedini

Born in Cuneo, Italy, July 11, 1892

Ghedini completed his *Architetture, Concerto per Orchestra,* on January 4, 1940 (It was published in the following year.) The first performance was at Rome, in 1940, by the Orchestra dell'Accademia Nazionale di S. Cecilia, directed by Fernando Previtali.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and strings. There is an obbligato part for the piano. The score is dedicated to Vincenzo Tommasini.

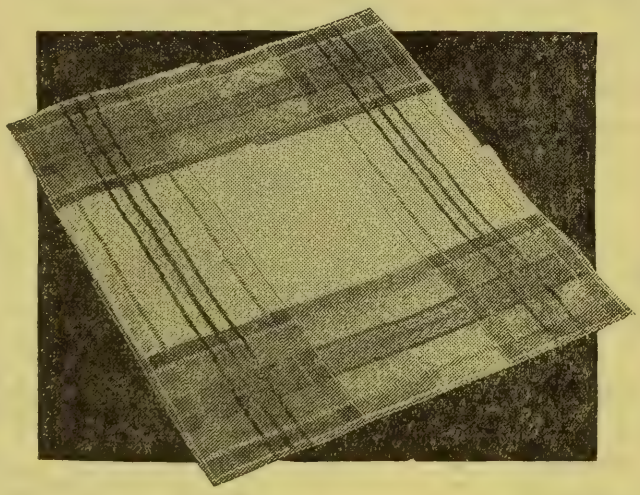
This orchestral concerto is in seven short sections which are played without break. Throughout, the strings, woodwinds and brass, and sometimes the piano, are treated as distinct units. The first section, allegro moderato e marcato, is a vigorous movement played by the string orchestra with piano passages interspersed. It leads into the second section in the same tempo where the woodwinds are brought in over a string pattern. The third part is for the strings alone, brilliantly treated. The fourth, by contrast, consists of sustained chords in which the brass choir is matched with the muted strings. The fifth, molto lento espressivo, consists of a melody for violin solo,



with soft sustaining chords from the muted strings and piano. A shimmering figure for the piano alone leads to the sixth section, allegro vivo, in which the two choirs are treated alternately or combined. The finale, allegro molto moderato, using all the forces (except the piano) broadens to a close in full sonority.

Ghedini studied at the Conservatory Giuseppe Verdi in Turin and at the Conservatory in Bologna from which he graduated in 1911. He is not only a composer, but a versatile performer, playing the piano, the organ and the cello. He teaches composition at the conservatories of Turin, Parma, and Milan, and is the Director of the latter He has composed the one-act opera *L'Intrusa, Maria d'Allesandria* (1937), *Re Hassan* (1939), and since the war *Le Bacchanti* (1948) and *Billy Budd* (1949), based on the novel of Herman Melville. He has also composed music in the absolute forms, including a *Marinaresca e Baccanale* (1933).

Ghedini's *Pezzo Concertante* was introduced by Victor de Sabata as guest conductor at the Berkshire Festival, August 5th of the season past.



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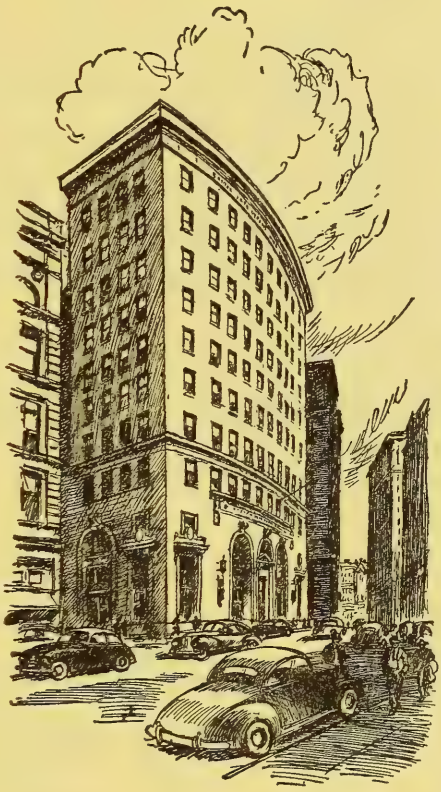
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SYMPHONY NO. 4, IN C MINOR ("TRAGIC")

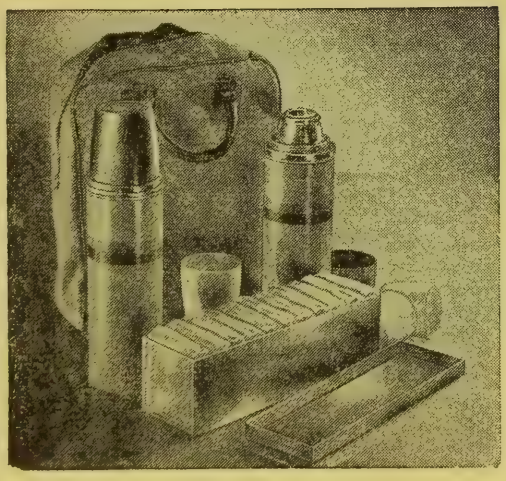
By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828.

Schubert completed his Fourth Symphony on April 27, 1816, in Vienna. The first performance is stated by Otto E. Deutsch to have been given by the Euterpe Musical Society in Leipzig, November 19, 1849, A. F. Riccius, conductor. August Manns introduced it at the Crystal Palace in Sydenham (south of London) February 29, 1869. A performance by Sam Franko's American Symphony Orchestra in New York, March 26, 1901, was announced as the first in this country. Theodore Thomas brought the Andante to Boston, December 23, 1871, and this movement was performed at the concerts of the Boston Symphony Orchestra in 1884, 1886, and 1888. Pierre Monteux introduced the whole Symphony on April 8, 1921, and Serge Koussevitzky included it in a Schubert Centenary concert, November 16, 1928.

The Symphony was published in full score in 1884. It requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

THE tardy appearance of Schubert's Fourth Symphony in publication and performance is a fair example of the snail-like emergence of the Schubert heritage into the daylight of publication, performance, and general attention. Not one of his symphonies was published



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while he lived, nor adequately performed in a public concert. The two symphonies of his maturity — the great C major and the "Unfinished," were dug out and performed by individual enthusiasts in 1839 and 1867 respectively. The first six symphonies were left to lie in oblivion as early works. Nothebohm's Thematic Catalogue, published in 1874, shows that of these six none had then appeared complete in print; only the Fourth and Fifth had been published in four hand piano arrangements (how much of their special delicate fragrance could have been divined by home readers in that once eagerly cultivated but slightly barbarous combination?). Only when these six symphonies, which as much as any in existence have the special charm of youth, became at last accessible in full score could they win their way into the permanent affection of the musical world.*

A single movement, the Andante, of the Fourth Symphony was published in score in 1870. The full score did not appear until 68 years after Schubert had written it as a boy of 19. He evidently intended it for the amateur group to which he belonged (sitting in at viola), and which performed symphonies (not too difficult) at the Gundelhof, under the direction of the violinist Otto Hatwig.

*It is perhaps an indication of the changed attitude towards Schubert that all of his eight symphonies, in nineteen different versions, are available at this moment on long-playing records.

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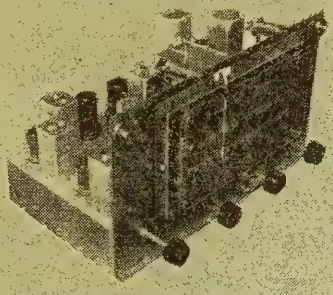
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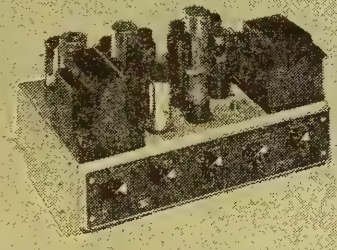
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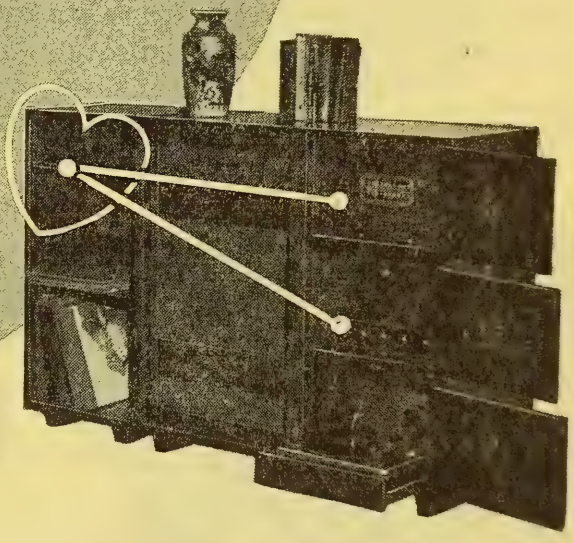
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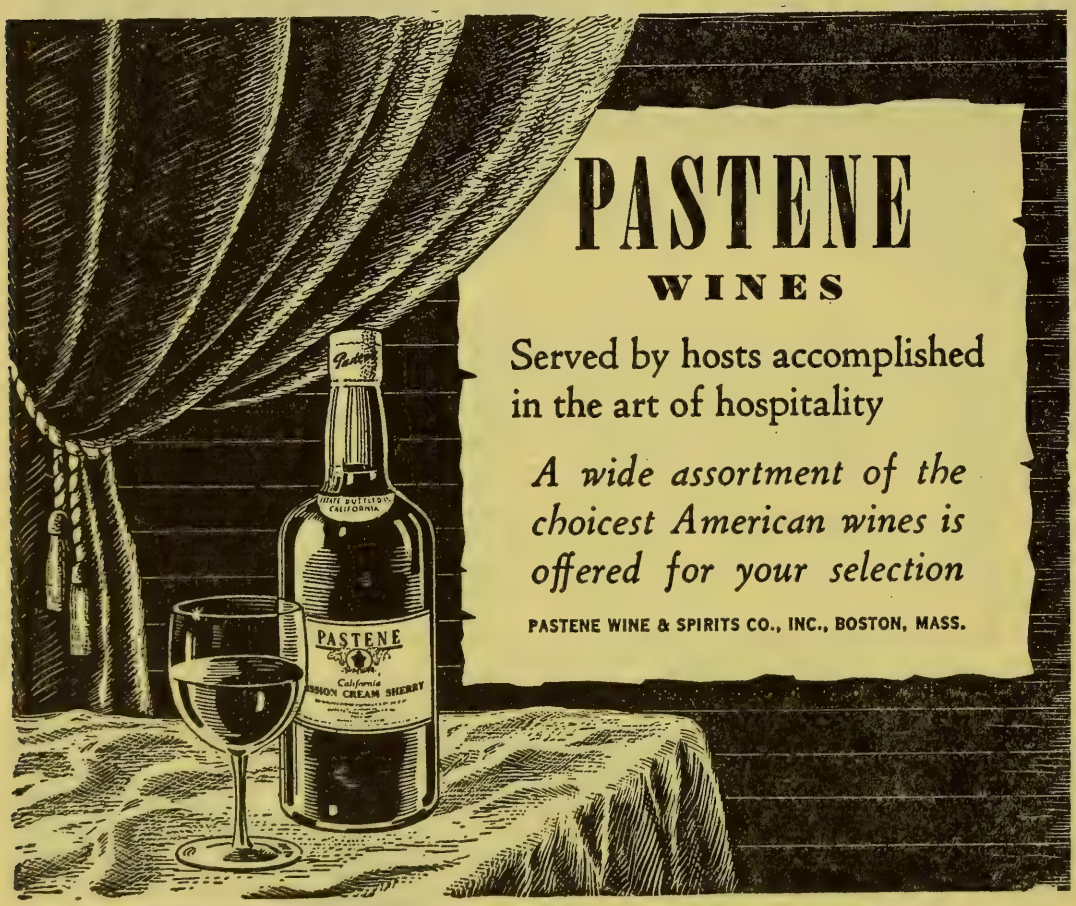
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The pre-publication performances were made possible by the crusading energies of Sir George Grove, who journeyed to Vienna in 1867, made copies from the manuscripts of this Symphony and the Sixth, then in the possession of Nikolaus Dumba*. "Even in Vienna," wrote Sir George, the dauntless Schubertian, "he is not the object of that general enthusiasm which is felt for him by the best musicians and amateurs of England, or, as we should imagine, by the countrymen of one of the most remarkable geniuses that ever was born or resided in Vienna. . . . In general, the Viennese are cold towards their great brother; and so, I regret to say, we found the chief musicians in the large towns of more northern Germany."

If the Symphony justifies its title (which appears on the manuscript as a later addition) it is in the introductory adagio, which is in the dark mood characteristic of some of the later songs. The finale again establishes the C minor tonality, begins incisively, and develops climaxes almost violent. But each of these movements ends roundly in C major. Schubert does not seem to strive toward the brighter mood, while conquering tragedy, as Beethoven does. He rather loses his gloom,

*They were acquired from C. F. Peters, and left on Dumba's death in 1900, to the *Gesellschaft der Musikfreunde.*



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as his youthful and more natural symphonic cheeerfulness prevails. The main theme of the first movement (allegro vivace) has the surge and fall on a half tone which was once the Romantic convention for a sigh in music. The last movement seems to aim at frenzy, but it emerges exuberant instead. Schubert here spins his figures, acquires momentum, and runs into lengths much in the manner of his great C major, not of course with equal results. The motto theme of this movement strangely suggests the opening theme of the Hebrides Overture, although Mendelssohn had certainly not seen Schubert's score when he wrote his own in 1830. There is a more plausible resemblance (general and not thematic) between this Symphony and Beethoven's String Quartet, Op. 18 No. 3, in C minor. There is in each a kind of controlled power of supple chromaticism, especially evident in Schubert's Finale, and in his entirely entrancing Minuet. The Andante in A flat is a lyric movement of unabashed sentiment (dolce), its course twice interrupted by a more stormy section. The quieter mood prevails. Perhaps someone can explain why the charm of this slow movement as first published and separately heard did not sooner inspire curiosity about the surrounding movements.

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ALBERT SCHWEITZER AND THE MUNCH FAMILY

The following preface by Charles Munch, and the quotations from a description of his father, Ernest Munch, by Albert Schweitzer are here printed from the book "Music in the Life of Albert Schweitzer" as edited by Charles R. Joy, and just published by Harper and Brothers, New York.

Albert Schweitzer, as a young man, was long associated with Ernest Munch as organist, and with Ernest's brother Eugène as organist in performances of Bach's music, in the Cathedrals of Strassburg and



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Mulhouse, respectively. Schweitzer was also the devoted pupil of Eugène, the uncle of Charles Munch. The new book eloquently shows how a Bach tradition was cultivated by this zealous group in Alsace, in the boyhood days of Charles Munch.

A TRIBUTE TO ALBERT SCHWEITZER

From the Director of the Boston Symphony Orchestra

The name of Albert Schweitzer is linked with my childhood. It brings back recollections of wonderful evenings, when I heard him passionately discussing with my father every little detail in a score by Bach, after they had worked together performing it. At that time Albert Schweitzer played the organ for the concerts my father conducted at the church of St. William in Strassburg. He had studied previously with my uncle Eugène Munch.

Schweitzer had also studied with the Great French organist, Charles Marie Widor. At that time Widor was very much perplexed by some of the Bach movements, and Schweitzer, who knew the texts of the old German chorales by heart, showed Widor how the words ex-

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plained the music. Then they played through the chorale preludes one after the other, and a new Bach, that Widor had never known before, was revealed to him. At Widor's suggestion Schweitzer undertook to write a book on Bach. The book, which was begun in 1899, took him six years to complete, and brought forth a new interpretation of Bach's music, and of art in general.

Schweitzer's capacity for work is incredible. I have often seen him, after a full and strenuous day of activity, sit down with students and take time to correct their work and to guide them through new problems.

His talents and abilities are manifold. Through his great professional knowledge he has made an enormous contribution to the art of organ construction in France. His simple philosophy of reverence for life is the expression of a great man's faith in God and of his own humility. His work is an example of self-sacrifice and dedication to humanity.

There is another link that has brought us nearer together. In the Strassburg days my sister married Albert's brother.

As for me, his example and his advice have been present all through my life of work and strife. During the disaster of the last war and the

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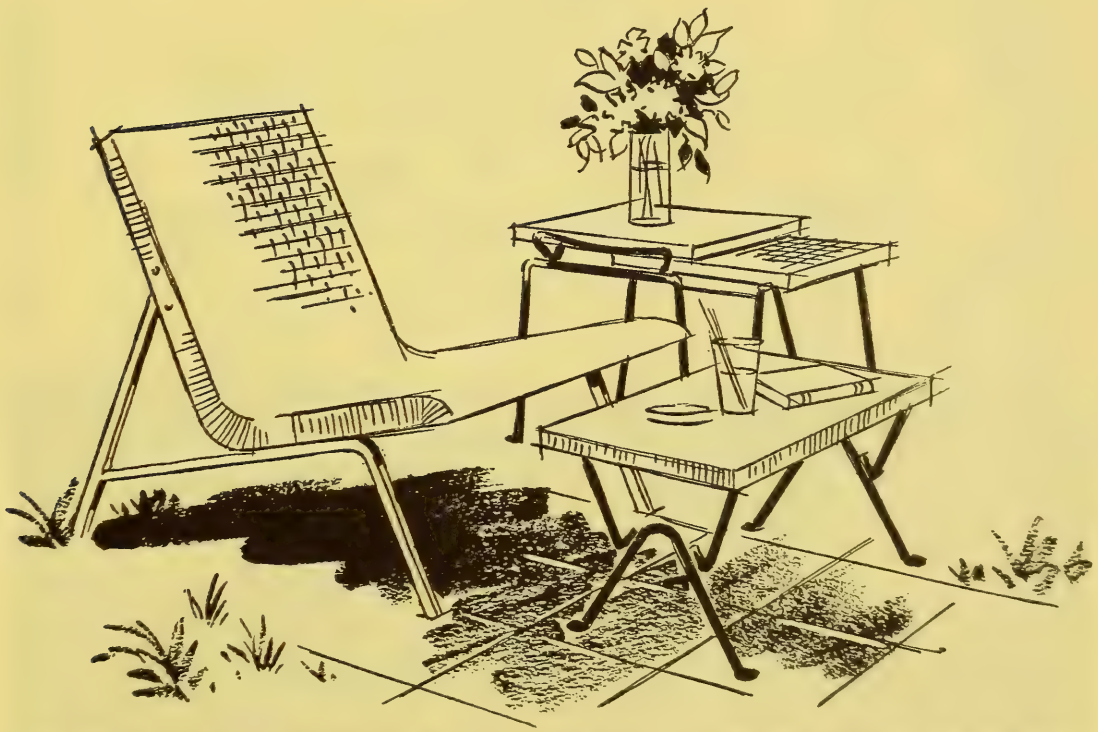
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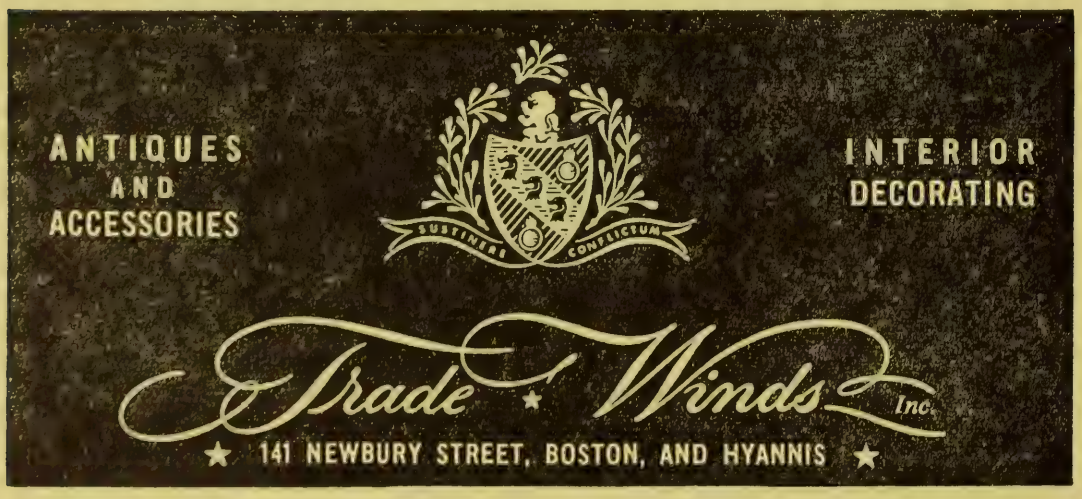
German occupation, it was his book, *Out of My Life and Thought,* which gave me courage and patience to endure the trial. It was this book which kept alive my hope, my belief in victory. It inspired my work and helped me to fulfill my duty. By a secret channel this same book was sent to our common nephew, Pierre Paul Schweitzer, who was arrested and imprisoned by the Germans at Fresnes, Paris, and then afterwards deported to the horror camp of Buchenwald. When he was released the precious book was lost.

On December 8, 1949, Albert Schweitzer wrote me from Lambarene:

"How curious is destiny! Who could have foreseen, when I used to take you out for a walk along the River Ill, near the Garnison church, you a small boy, that one day you would be helping me, working for me in the United States? Who could have told us that a day would come when we should both be known in America?

"I have been profoundly moved by what you and the Boston Orchestra have done for my work and myself. When I came back here on November 18th I was obliged to face a series of unavoidable expenses which I had not expected. I was depressed, overwhelmed by







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the prospect. And behold, you in Boston, a few days before, without my knowing it, had already relieved me of many material cares. Nobody knows what a burden of responsibility this hospital, grown so big, represents to me. It is terrible not to belong to oneself. But you have helped me to carry this responsibility at one of the critical moments of my life, at a time when I was really wandering in a dark valley.

"I wish I could have heard the orchestra, the organ, the compositions included in the program. The composition that would have interested me most was the *Concerto for Organ and Orchestra* by Poulenc. I try to imagine the Haydn *Concerto,* but without success, since the art of organ playing was not far advanced in Austria at this epoch.

"I am much moved by what you tell me of the place I occupy in your life. I have not forgotten that day after the first war in Strassburg, when you told me about that, and said, 'I have kept it all in my heart.'

"I have the great privilege of seeing my thought winning hearts in the world, a thing I should never have hoped for. I knew it had an importance, because it is elementary, and the result of reflection; it

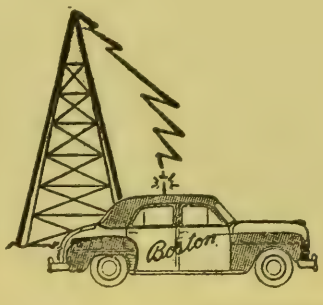
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goes to the bottom of things, and establishes immovable values. But I never thought to see it already on the march. I accept it as a grace given me, as I accept the sympathy you have for me."

This, then, is Albert Schweitzer, a man who has devoted his life to music and his fellow men, a man near to my family and dear to my heart.

It is with deep emotion that I bid godspeed to this book.

CHARLES MUNCH

Boston, Massachusetts
January, 1951

ERNEST MUNCH, AS I REMEMBER HIM*

BY ALBERT SCHWEITZER

While I was Eugène Munch's pupil at Mulhouse, I often heard him speak of his brother Ernest at St. William. I met the latter for the first time about 1892, when he came to a concert Eugène was giving at Mulhouse, where Eugène was an organist. The two brothers

* From *Le Choeur de St. Guillaume de Strasbourg: un Chapitre de l'Histoire de la Musique en Alsace,* compiled by Erik Jung. Strassburg: P. H. Heitz, 1947, pp. 51–62.



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were very different. The Mulhouse brother [Eugène] was far from possessing the temperament of the Strassburg brother, but in his own way he was just as great an artist. His interpretation of music was based upon extensive and comprehensive study.

In the autumn of 1893 I came to Strassburg to study theology, after having been before that the pupil of the Parisian organist Widor. Ernest Munch received me with great kindness. In a very short time we were addressing each other familiarly. He was living at that time on the quai St. Thomas. I often went in the evening to visit him with his brother Gottfried, who was also living as a student of theology in the seminary of St. Thomas, and then we played music together well into the night.

It was Eugène Munch who accompanied in the St. William choir concerts, and came from Mulhouse for that purpose. At the rehearsals it was I who played. Later, when Ernest Munch's brother could no longer come for the concerts, I accompanied for those too. Munch had me play also as a soloist. This took place for the first time, if I remember correctly, in St. William at one of the concerts that were given regularly at this time for the ministers' conference at the beginning of the summer. The pastors from every part of Alsace, with hardly an exception, gathered for this occasion, and were grateful to Munch for these concerts.

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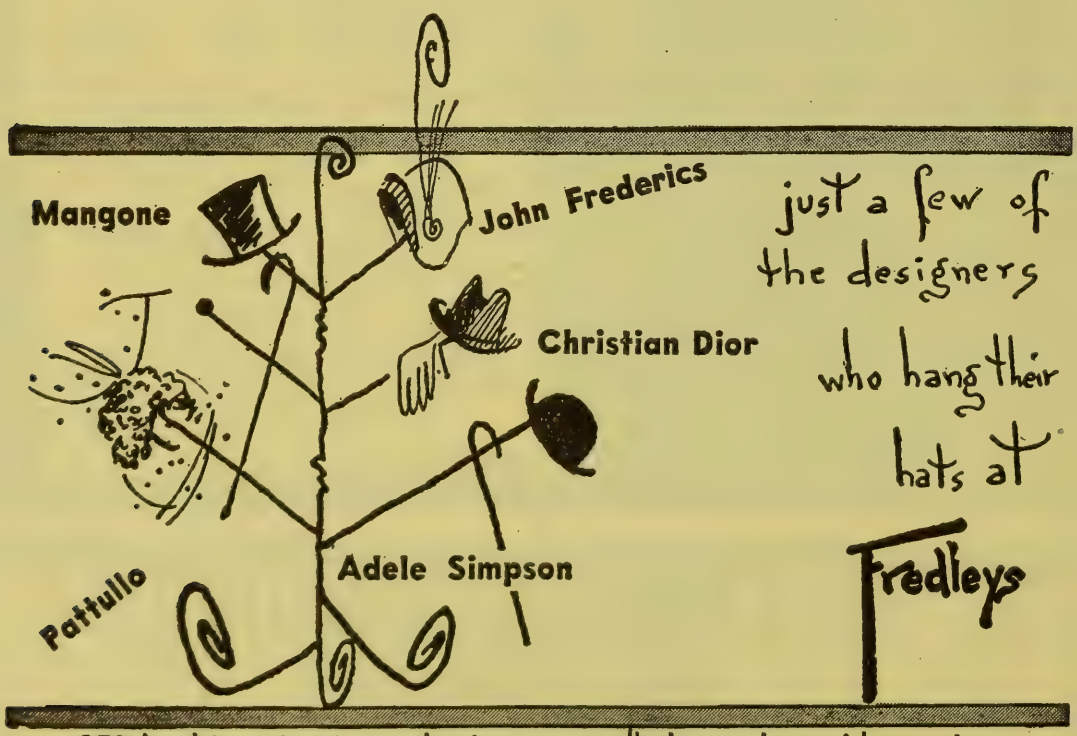
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During these years after 1894, the St. William choir began to realize the plan of its director to interpret, not only the few cantatas of Bach which were already pretty well known, but also to give little by little those that were not known. At that period the enterprise was a bold one, for it was necessary first of all to train the public just to understand Bach. One member of the municipal orchestra, who regularly took part in the St. William concerts, coined for Munch* the sobriquet the "cantata man." It is probable that we produced in the course of those years a good many cantatas that had not been played since the death of Bach. Little by little our auditors arrived at the point where we were able to demand of them some comprehension of the serious and less accessible compositions of Bach.

The very first cantata of Bach played at Strassburg before 1870 was *Thou Shepherd of Israel, Hear* (No. 104). The organist Théophile Stern of the Temple Neuf interpreted it with his choir, called, I believe, *Chant Sacré.* I know from my father, who was a student at that time, and sang in it, what difficulty the choir had in familiarizing itself with this style, which was so strange to it.

How many times during those days did Munch, his brother Gottfried, and I gather around a table in the evening to study together a volume of cantata scores in the great edition of Bach, regretting our inability to play them all at the same time! Before we separated for our vacations at the end of the summer we had chosen the four can-

*Ernest



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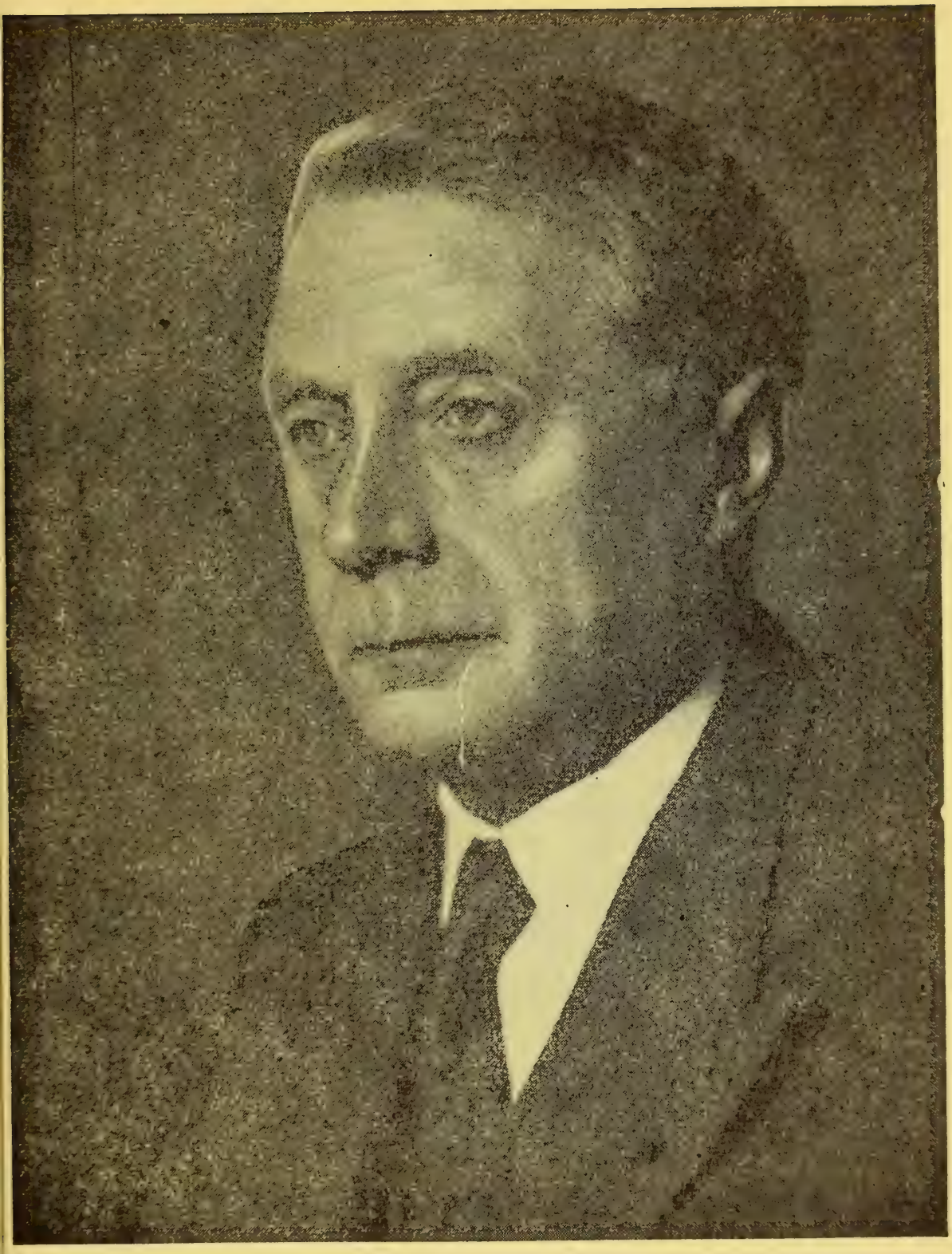
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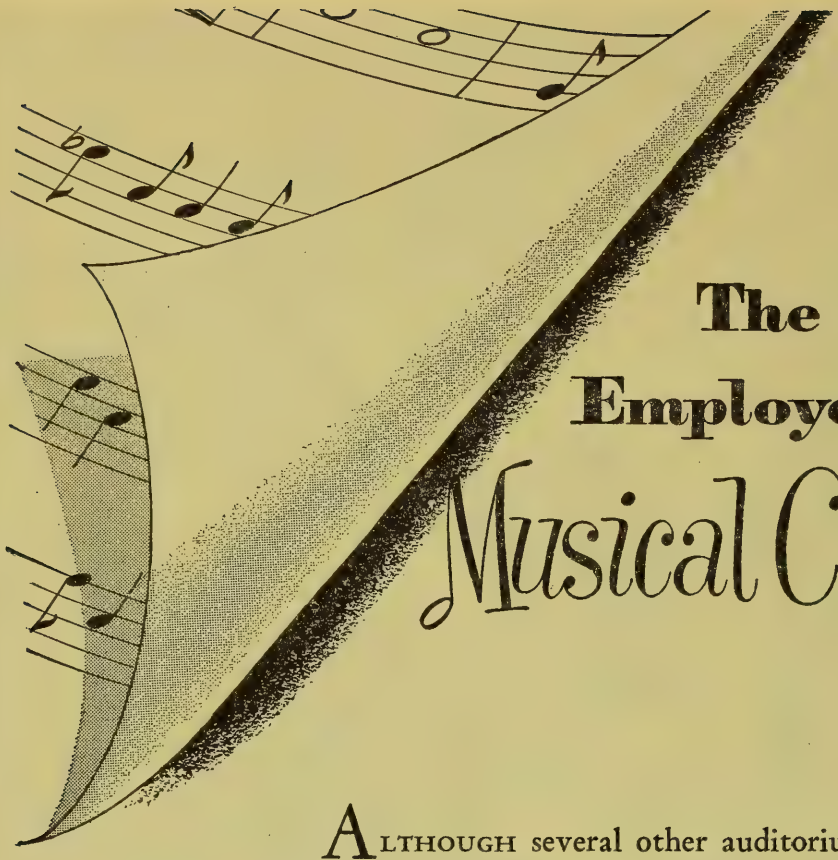
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MUSIC QUIZ

Is ebony, the black wood, used in making symphony clarinets?

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tatas which were to be given in the concert on Reformation Sunday. It was often necessary to copy the parts, for we could not yet procure them in print.

One great difficulty arose from the arrangement of the participants. Choir and orchestra had to find places in the narrow space between the organ and the wall of the church on the St. William street side. The number of artists was therefore too limited. But the effect of the choir was marvelous from this location.

When a greater number of performers was necessary, only the space beneath the tower was available. This had one disadvantage: it was necessary to play behind the audience, and to be satisfied for the accompaniment with the little single manual organ which was there.

I remember very well the performance of the *St. Matthew Passion,* which took place about 1894. As is well known, this work requires two choirs and two orchestras. But Munch dared to separate the two choirs and the two orchestras—the first choir with its orchestra under the tower, and opposite them the second choir and orchestra beside the great organ. Gottfried Munch accompanied on the little organ under the tower, and I played on the great one. In spite of the dis-

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tance we obtained a perfect ensemble. But the audience was still a bit disconcerted by listening to music coming from two opposite sides. For us the experience was very interesting.

The only satisfactory solution of the problem of arrangement involved the setting back of the organ—there was still room behind it—in order to make sufficient space for the choir and orchestra in front of the audience on the platform so enlarged. Unfortunately this solution involved the transformation of the fine old Silbermann organ. I personally regretted this very keenly. This organ, which had been maintained and finely restored by the Alsatian organ builder, had a marvelous sonority. I still remember the amazement of Pirro, a pupil of Widor, who acquired later a great reputation as a musicologist, when I had him mount the organ bench as he passed through Strassburg in 1895. He kept repeating, he who knew the splendid Cavaillé organs in Paris, "I have never heard such sonority!" Even in the *forte* the organ possessed a sweet and limpid sonority. It rendered the Bach fugues with marvelous clarity. I remember one evening going to the church when Munch was rehearsing for a concert. He was playing a *mezzoforte* passage on the flute stops. I was so entranced by the beauty of the tone that instead of going up to the organ loft, as I had intended to do, I sat down in a pew to listen in silence.

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The cost of moving and changing the organ—they wished to enlarge and modernize it at the same time—was so high that the project could not be carried out without a subvention from the municipality. In the securing of this many difficulties were encountered, and it was not until 1896 that they were overcome. I can still see Munch when he brought me the long-awaited news: "Now, my little Schweitzer, it is going to be done; now we shall have the space we have needed so much."

For the first concert on the enlarged platform, the Bach *B minor Mass* was given, if I remember rightly. Munch of Mulhouse accompanied this performance (February 5, 1898).

Another difficulty in connection with our concerts arose from financial problems. In principle, the concerts had to be popular and free. But how were we to meet the expenses? How were we to cover the deficits? Therefore each concert brought discussions with Mr. Frick, the treasurer of the church. These were complicated by the fact that the consistory of the church wanted very much to have a choir to sing the church office on the festival days, but showed very much less interest in the numerous concerts the choir wanted to give. As both Munch and Frick had rather violent tempers, there were on several occasions collisions which threatened the activity, nay even the existence of the choir. Finally I was charged with the disagreeable negotiations with Mr. Frick.

I always let him talk, and then each time I would say to him,

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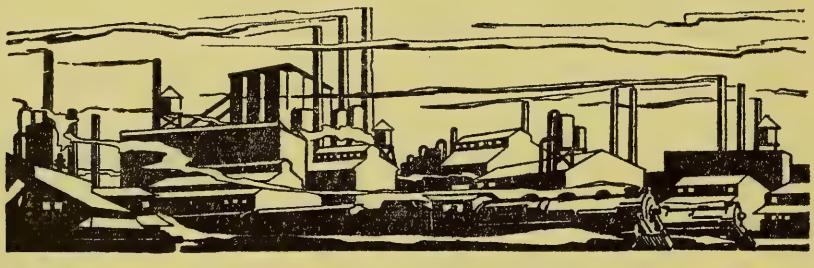
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Moreover, financing the concerts became much easier, because it



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was decided to make a charge of one mark for the better places (about half of them), and to give free admission to the others. In this way the principle of free admission was preserved, and still an opportunity was given to those who wished to help with the expenses of the concert to assure themselves of a good seat. We continued to take a collection for expenses at the door, and the friends of our concerts had a chance to assist us with their gifts. We had at this time devoted supporters among the members of the teaching faculty at the University. The material support of the concerts was thus fairly well assured.

Naturally the means did not suffice for us to engage only soloists of the first rank. Nonetheless, even those of less reputation often gave distinguished interpretations, when they were wise enough to profit by the fact that Munch studied the scores with them. Neither did we have the means to engage only instrumentalists from the municipal orchestra, so we had to be content with the assistance of good amateurs—as was customary in the time of Bach. They were available in sufficient number.

Because our resources permitted us to pay for only two rehearsals with the orchestra—a first rehearsal and a general one—Munch arranged, on the three or four Sundays that preceded a concert, for what he called organ rehearsals between five and seven o'clock. The organ took the part of the orchestra to familiarize the choir with the

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instrumental accompaniment. At the same time the amateurs who were to complete the orchestra had an opportunity to practise their parts.

The members of the municipal orchestra who assisted at our concerts were full of enthusiasm. The orchestra soloists were excellent. I can still see them: Hofhansel the oboe player, Birkright the flutist, who was still playing with the wooden flute, the first violinist Benno Walter, and the violoncellist Schmidt.

What marvelous musical ardor prevailed at these rehearsals! Munch did not have to pay any attention to the choir, for the choir knew its business; he was able to concentrate exclusively on the orchestra. He conducted the rehearsals with much care and sensitiveness, and never wearied the performers. It was evident that he had prepared these rehearsals down to the last detail. He never lost time with secondary matters, but devoted all his efforts to the essential thing. This is the reason the attention of the performers never faltered, however long the rehearsals lasted.

Let us render homage to Madame Munch also, who, at a time when her children were still very small and demanded all her attention, collaborated with the choir for years by taking care of the constantly growing musical library. On the days of the concerts she undertook still another duty. After the performance the soloists and

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the other participants were always invited to dinner at the Munches'. The final chord had hardly ceased to sound before Madame Munch hastened to return to her home to prepare for her guests. What did she not do to permit her husband to exercise this generous hospitality, which was for him a necessity! We, who had a chance to appreciate her activities close at hand, were filled with admiration for her gentle and distinguished manner in everything. Hers was a remarkable personality, with a great nobleness of soul. . . .

As an organist and as an orchestra leader Ernest Munch established a school in Alsace. It is thanks to him above all else that the Protestant churches have gifted organists and choir leaders. Others continue faithful to his ideal, because of the impetus they received from him. He accomplished the work to which he was called.



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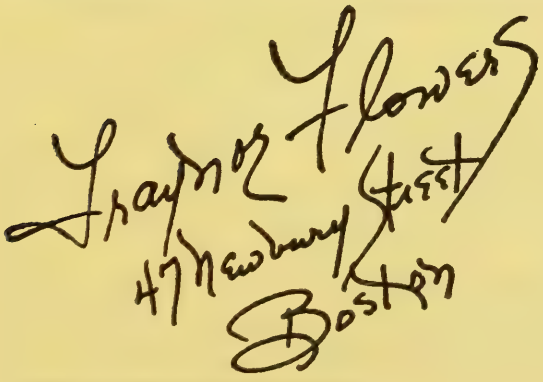
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ber 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently,

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pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute

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instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If

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one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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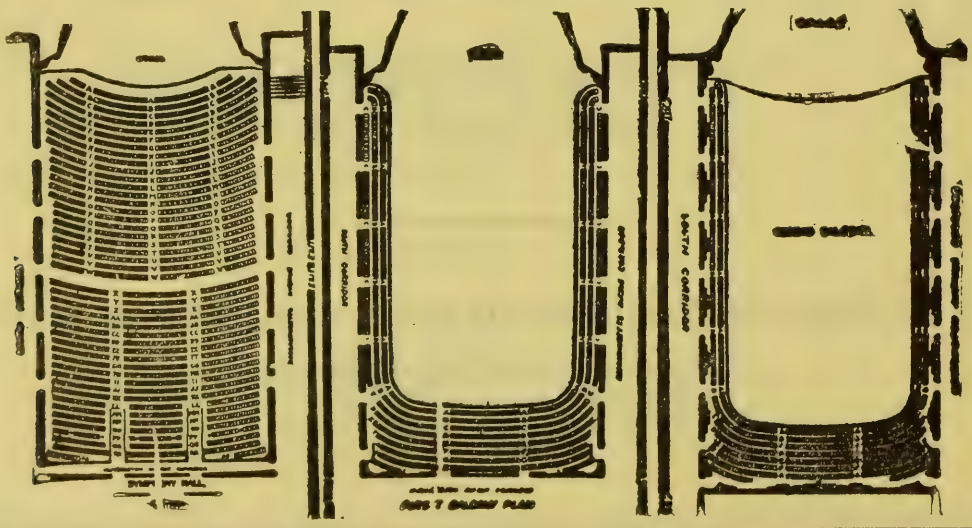
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	ROTHMULLER, MARKO (Bach: Passion According to St. Matthew)
Narrator:	*BLYNN, The Reverend PETER R. (Barraud: "Le Mystère des Saints Innocents")
Flute:	†LAURENT, GEORGES (Bach: Brandenburg Concerto No. 2, in F major)
Oboe:	†GOMBERG, RALPH (Bach: Brandenburg Concerto No. 2, in F major; Haydn: Sinfonie Concertante)
English Horn:	†SPEYER, LOUIS (Copland: Quiet City)
Bassoon:	†ALLARD, RAYMOND (Haydn: Sinfonie Concertante)
Trumpet:	†VOISIN, ROGER (Bach: Brandenburg Concerto No. 2, in F major; Copland: Quiet City)

*First appearance at these concerts.

†Member of the Boston Symphony Orchestra.

Violin:	†Burgin, Richard (Bach: Brandenburg Concerto No. 2, in F major)
	†Krips, Alfred (Haydn: Sinfonie Concertante)
Cello:	†Mayes, Samuel (Haydn: Sinfonie Concertante)
Harpsichord:	Pinkham, Daniel (Bach: Christmas Oratorio; Bach: Passion According to St. Matthew; Concerts of October 27-28)
Organ:	Biggs, E. Power (Bach: Sinfonia, Cantata No. 29; Christmas Oratorio; Passion According to St. Matthew)

GUEST CONDUCTORS

Koussevitzky, Serge (Music Director Emeritus): November 24–25; *December* 1–2. Sketch 269

Monteux, Pierre: *January* 26–27

Richard Burgin, the Associate Conductor, conducted the concerts of *February* 23–24; *March* 29–30

Barber, Samuel conducted his Second Symphony (*April* 6–7)

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PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons (SERGE KOUSSEVITZKY conducted on December 3; PIERRE MONTEUX on January 28; RICHARD BURGIN on April 1):

1950, November 5. HANDEL: Music for the Royal Fireworks; HONEGGER: Prelude, Fugue and Postlude; ROUSSEL: "Bacchus et Ariane" Ballet, Second Suite; BEETHOVEN: Symphony No. 3, "Eroica," Op. 55.

December 3. SIBELIUS: "Pohjola's Daughter," Symphonic Fantasia, Op. 49; Symphony No. 5 in E flat, Op. 82; BRAHMS: Symphony No. 1 in C minor, Op. 68.

1951, January 28. WAGNER: Overture to "The Flying Dutchman"; BEETHOVEN: Symphony No. 4 in B-flat major, Op. 60; STRAVINSKY: "Le Sacre du Printemps."

February 25. SAINT-SAENS: Overture to "La Princesse Jaune"; BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77 (Soloist: PATRICIA TRAVERS); PROKOFIEFF: Symphony No. 6.

April 1. BEETHOVEN: Overture to "Egmont," Op. 84; CHOPIN: Concerto No. 2 in F minor, for Pianoforte and Orchestra, Op. 21 (Soloist: JOSEPH BATTISTA); BRAHMS: Quartet for Piano and Strings, Op. 25 (Arranged by Schoenberg).

April 22. SCHUMANN: Overture to "Genoveva"; Symphony No. 1, in B-flat major, Op. 38; BERLIOZ: Fantastic Symphony, Op. 14A.

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday Evenings (SERGE KOUSSEVITZKY conducted on November 21; RICHARD BURGIN on February 20 and March 20):

1950, October 10. BEETHOVEN: Overture to "Fidelio"; Symphony No. 1 in C major, Op. 21; Symphony No. 3 "Eroica," Op. 55.

November 21. BRAHMS: Tragic Overture; Symphony No. 3 in F major, Op. 90; SIBELIUS: Symphony No. 2 in D major, Op. 43.

December 19. HANDEL: Water Music Suite; SCHUMANN: Symphony No. 1 in B flat major, Op. 38; BEETHOVEN: Piano Concerto No. 1 (Soloist: ANIA DORFMANN); RAVEL: Rapsodie Espagnole.

1951, January 9. SAINT-SAENS: Overture to "La Princesse Jaune"; TCHAIKOVSKY: Concerto for Violin in D major, Op. 35 (Soloist: MICHELE AUCLAIR); BERLIOZ: Fantastic Symphony.

January 30. SCHUMANN: Overture to "Genoveva"; STRAUSS: "DON JUAN," Tone Poem, Op. 20; BRUCKNER: Symphony No. 7 in E major.

February 20. BEETHOVEN: Overture to "Egmont"; MENDELSSOHN: Symphony in A major, No. 4, "Italian," Op. 90; BRAHMS: Quartet for Piano and Strings in G minor, Op. 25 (Arranged by Schoenberg).

March 6. RAMEAU: Suite from the opera, "Dardanus"; MOZART: Symphony in E-flat major (K. 543); RAVEL: "Daphnis et Chloé," Ballet Suite No. 2; BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77 (Soloist: PATRICIA TRAVERS).

March 20. HAYDN: Symphony in D major, No. 104; ROUSSEL: Symphony No. 3 in G minor, Op. 42; BEETHOVEN: Symphony No. 7 in A major, Op. 92.

April 17. MOZART: Overture to "Le Nozze di Figaro"; DEBUSSY: Two Nocturnes; Nuages, Fêtes; HONEGGER: Symphony No. 5; FRANCK: Symphony in D minor.

CONCERTS OUTSIDE BOSTON

6 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Tuesday evenings — November 7, December 12, January 23 (PIERRE MONTEUX, conducting); February 27, (Soloist: PATRICIA TRAVERS), March 27 (RICHARD BURGIN conducting) (Soloist: JOSEPH BATTISTA), April 10.

5 Concerts in the Veterans Memorial Auditorium, Providence, Rhode Island, on Tuesday evenings — October 31, November 28 (SERGE KOUSSEVITZKY conducting), January 2, February 6, April 3.

10 Concerts in Carnegie Hall, New York City (Five Wednesday evenings and five Saturday afternoons) — November 15–18 (Soloist Saturday: RUDOLF FIRKUSNY), December 6–9 (SERGE KOUSSEVITZKY conducting), January 17–20, February 14–17 (Soloist Saturday: RUTH POSSELT), March 14–17.

5 Concerts in the Academy of Music, Brooklyn, N. Y., Friday evenings — November 17 (Soloist: RUDOLF FIRKUSNY), December 8 (SERGE KOUSSEVITZKY conducting), January 19, March 16 (Soloist: RUTH POSSELT), March 16.

Tour, October 17 — October 25 inclusive: Concerts in Troy, N. Y., Syracuse, N. Y., Rochester, N. Y., Buffalo, N. Y., Detroit, Mich., Ann Arbor, Mich., Battle Creek, Mich., Kalamazoo, Mich.

Concerts in other cities: New Haven, Conn., November 14 (RICHARD BURGIN conducting), March 13; Washington, D. C., November 16, December 7 (SERGE KOUSSEVITZKY conducting), February 13 (Soloist: NICOLE HENRIOT); Newark, New Jersey, December 5 (SERGE KOUSSEVITZKY conducting), February 15; New London, Conn., January 16 (Soloist: YEHUDI MENUHIN); Philadelphia, Pa., February 12 (Soloist: NICOLE HENRIOT); Hartford, Conn., March 12; New Brunswick, New Jersey, March 15.

EXTRA CONCERTS

November 19, December 14, January 24, March 1 and April 26: Five open rehearsals in Symphony Hall under the direction of Charles Munch. (Pierre Monteux conducted the rehearsal on January 24).

March 31, 1951. A Special Concert in Washington, D. C. in honor of Vincent Auriol, President of the French Republic. BARBER: Overture "The School for Scandal"; COPLAND: "Quiet City" for Trumpet, English Horn and Strings; RAVEL: Piano Concerto (Soloist: NICOLE HENRIOT); BERLIOZ: Fantastic Symphony.

PENSION FUND CONCERTS (112th, 113th)

June 4, 1950. Concert by the Boston Pops Orchestra.

April 24, 1951. BERLIOZ: Grande Messe des Morts (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor; Soloist: DAVID LLOYD, Tenor).

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The seventeenth annual meeting of the Friends of the Orchestra was held in Symphony Hall on April 4, 1951. Mr. Oliver Wolcott presided as Chairman, read the Treasurer's Report and introduced Mr. Henry B. Cabot. The Orchestra played Mozart's Symphony No. 39 (K. 543) and the Second Suite from Ravel's "Daphnis and Chloe." The Trustees received the members at tea.

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

Under the direction of Charles Munch: Berlioz: Beatrice and Benedict Overture; Brahms: Symphony No. 4 in E Minor, Op. 98; Haydn: Symphony No. 104, in D ("London"); Ravel: La Valse; Schubert: Symphony No. 2 in B-flat.

Under the direction of Serge Koussevitzky: Haydn: "Oxford" Symphony No. 92; Toy Symphony; Mozart: "Eine Kleine Nachtmusik"; Prokofieff: Peter and the Wolf (Narrator: Mrs. Eleanor Roosevelt); Wagner: Prelude to Act I, "Lohengrin".

POP CONCERTS

The 65th season of the Boston Pops, Arthur Fiedler, conductor, was given in Symphony Hall, May 2 to July 1, with performances each night (except Sundays, June 11, June 18, June 25).

VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA (ARTHUR FIEDLER CONDUCTOR), RELEASED IN THE COURSE OF THE SEASON:

Anderson: Christmas Festival, Classical Juke Box, Syncopated Clock; Berlin: Annie Get Your Gun (selection); Coates: Knightsbridge March; Gounod: Funeral March of a Marionette; HEART OF THE SYMPHONY; HEART OF THE PIANO CONCERTO; Kabalevsky: The Comedians; Loewe: Brigadoon (selection); Luigini: Egyptian Ballet; Meacham: American Patrol; Paganini: Moto Perpetuo; La Campanella; Porter: Kiss Me Kate (selection); Rodgers: South Pacific (selection).

ESPLANADE CONCERTS

The 22nd consecutive season of Esplanade concerts by an orchestra of members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell. The season opened on July 3 with performances each night excepting Thursdays, weather permitting, through July 23. There were also three Wednesday morning concerts for children.

BROADCASTS

Rehearsals were broadcast by transcription on the N.B.C. network through the regular season. (Station WBZ, Boston, Sundays 12:30 to 1 P.M., E.S.T.).

Jointly sponsored broadcasts by the Boston Pops Orchestra, Arthur Fiedler, conductor, were given on the N.B.C. network (WBZ, 10:00 to 11:00 P.M., E.S.T.) beginning January 29.

TANGLEWOOD
BERKSHIRE FESTIVAL

Six concerts by members of the Boston Symphony Orchestra, directed by Serge Koussevitzky, were given in the Theatre-Concert Hall, on three Saturday evenings and three Sunday afternoons:

July 8. BACH: Brandenburg Concerto No. 1, in F Major; Brandenburg Concerto No. 3, in G Major for String Orchestra; Suite No. 4 in D Major; Cantata No. 83 "Erfreute Zeit im neuen Bunde" (Contralto: EUNICE ALBERTS, Tenor: DAVID LLOYD, Bass: JAMES PEASE); Piano Concerto No. 8, in A minor, with Flute and Violin (LUKAS FOSS, GEORGES LAURENT, RICHARD BURGIN).

July 9. BACH: Brandenburg Concerto No. 2, in F major, for Violin, Flute, Oboe and Trumpet (RICHARD BURGIN, GEORGES LAURENT, JOHN HOLMES, ROGER VOISIN); Suite No. 3, in D Major for Orchestra; Suite No. 3, in C Major for Cello unaccompanied (GREGOR PIATIGORSKY); Brandenburg Concerto No. 5, in D major, for Piano, Violin and Flute (LUKAS FOSS, RICHARD BURGIN, GEORGES LAURENT).

July 15. BACH: Brandenburg Concerto No. 4, in G major for Violin and Two Flutes (RICHARD BURGIN, GEORGES LAURENT, and GEORGE MADSEN); Cantata No. 161, "Komm, du süsse Todesstunde" (HUGH ROSS conducting. Contralto: EUNICE ALBERTS, Tenor: DAVID LLOYD); Cantata No. 80, "Ein' Feste Burg ist unser Gott" (HUGH ROSS conducting. Soprano: UTA GRAF, Contralto: EUNICE ALBERTS, Tenor: DAVID LLOYD, Bass: JAMES PEASE).

July 16. BACH: Suite No. 1, in C major; Suite No. 2 in B minor, for Flute and Strings (GEORGES LAURENT); Violin Concerto No. 2, in E major (RUTH POSSELT); Cantata No. 12, "Weinen, klagen, sorgen, zagen" (Contralto: EUNICE ALBERTS, Tenor: DAVID LLOYD, Bass: JAMES PEASE); Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra.

July 22. MOZART: Eine Kleine Nachtmusik, K. 525; Serenade in D major ("Haffner"), K. 250; Piano Concerto in C major, K. 467 (LUKAS FOSS); Symphony in C major, No. 34, K. 338.

July 23. MOZART: Symphony in B-flat, No. 33, K. 319; Concerto in E-flat major for Two Pianos and Orchestra, K. 365 (PIERRE LUBOSHUTZ and GENIA NEMENOFF); Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, K. 388; Symphony in C major ("Jupiter") No. 41, K. 551.

Nine concerts by the Boston Symphony Orchestra, directed by SERGE KOUSSEVITZKY, were given in the Music Shed:

Series A, July 27. BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica," Op. 55; SIBELIUS: Symphony No. 2, in D major, Op. 43.

July 29. BRUCKNER: Symphony No. 7, in E major; DEBUSSY: Two Nocturnes: Nuages, Fêtes; "La Mer."

July 30. Afternoon. LEONARD BERNSTEIN conducting. SHAPERO: Adagio, Symphony (for Classical Orchestra); DIAMOND: Timon of Athens; FOSS: "The Song of Songs," Cantata, for Soprano and Orchestra (ELLABELLE DAVIS); BRAHMS: Symphony No. 4 in E minor, Op. 98.

Series B, August 3. VICTOR DE SABATA conducting. BRAHMS: Academic Festival Overture, Op. 80; SCHUBERT: "Unfinished" Symphony, in B minor; RESPIGHI: Symphonic Poem, "Pines of Rome"; MORTON GOULD: "Spirituals" for String Choir and Orchestra; WAGNER: Prelude and Liebestod from "Tristan und Isolde."

August 5. VICTOR DE SABATA conducting. BACH: Sinfonia from the "Christmas Oratorio"; MOZART: Symphony in E-flat major (K. 543); BERLIOZ: Overture, "The Roman Carnival"; GHEDINI: Pezzo Concertante, for Two Violins and Viola Obbligati (RICHARD BURGIN, ALFRED KRIPS, JOSEPH DE PASQUALE); BEETHOVEN: Symphony No. 5, in C minor, Op. 67.

August 6. Afternoon. LEONARD BERNSTEIN conducting. RAVEL: "Ma Mère l'Oye"; Alborada del Gracioso; Concerto for Piano and Orchestra (Soloist: LEONARD BERNSTEIN); BERLIOZ: Excerpts from "Romeo and Juliet," Dramatic Symphony, Op. 17.

Series C. August 10. BACH: Mass in B minor (Soloists: ADELE ADDISON, Soprano; EUNICE ALBERTS, Contralto; DAVID LLOYD, Tenor; JAMES PEASE, Bass; RICHARD BURGIN, Violin; JAMES STAGLIANO, Horn; GEORGES LAURENT, Flute; LOUIS SPEYER and JEAN DEVERGIE, Oboi d'Amore; E. POWER BIGGS, Organ; ERWIN BODKY, Harpsichord. FESTIVAL CHORUS prepared by HUGH ROSS).

August 12. ELEAZAR DE CARVALHO conducting. BERLIOZ: "Harold in Italy," Symphony in Four Movements with Viola Solo, Op. 16 (JOSEPH DE PASQUALE); IBERT: "Escales"; VILLA-LOBOS: Chôros No. 10, "Rasga o coração," for Chorus and Orchestra (FESTIVAL CHORUS).

August 13. Afternoon. PROKOFIEFF: Symphony No. 5, Op. 100; BRAHMS: Symphony No. 1, in C minor, Op. 68.

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Friday, August 11, by the various departments of the Center. The Boston Symphony Orchestra, under the direction of SERGE KOUSSEVITZKY, presented the following program: HAYDN: Symphony No. 92, in G major, "Oxford"; PROKOFIEFF: "Peter and the Wolf," Op. 67 (Narrator: MRS. ELEANOR ROOSEVELT); DVORAK: Symphony No. 5, in E minor, "From the New World."

THE BERKSHIRE MUSIC CENTER

The Berkshire Music Center, SERGE KOUSSEVITZKY, Director, held its eighth session at Tanglewood from July 3 to August 13, 1950. The Center consisted, as before, of five departments:

I. Orchestral Conducting, under the direction of DR. KOUSSEVITZKY, assisted by LEONARD BERNSTEIN, RICHARD BURGIN, ELEAZAR DE CARVALHO, and HOWARD SHANET; Choral Conducting, under HUGH ROSS, assisted by EDWARD BARRET (ROBERT SHAW was on leave of absence).

II. Orchestral and Chamber Music, the Chamber Music under the direction of GREGOR PIATIGORSKY and WILLIAM KROLL, assisted by JEAN BEDETTI, RALPH BERKOWITZ, SIMEON BELLISON, FERNAND GILLET, RUTH POSSELT, ZVI ZEITLIN, and members of the Boston Symphony Orchestra.

III. Composition, under AARON COPLAND and JACQUES IBERT, assisted by IRVING FINE.

IV. Opera, under the direction of JAN POPPER (BORIS GOLDOVSKY was on leave of absence), assisted by SARAH CALDWELL, ROBERT LAWTHERS, LEO VAN WITSEN, FELIX WOLFES, F. COWLES STRICKLAND, G. PHILIPPE DE ROSIER, PAUL ULANOWSKY, LEE SHAYNEN, ARNOLD SUNDGAARD.

Mozart's "La Finta Giardiniera" (July 25), Lukas Foss' "The Jumping Frog" (July 31) and Ibert's "Le Roi d'Yvetot" (August 7–8) were presented by the Opera Department.

V. Choral singing, under HUGH ROSS and EDWARD BARRET, and Ensemble Playing under HOWARD SHANET.

The chorus participated in the Berkshire Festival (as listed above).

In addition to numerous school concerts and opera performances, the following concerts were given by invitation to the Friends of the Berkshire Music Center:

Five concerts of the music of Bach with the cooperation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress:

I. *July 19.* JAMES FRISKIN, Piano. Three Preludes and Fugues from the Well-Tempered Clavichord; Chromatic Fantasia and Fugue; Goldberg Variations.

II. *July 26.* THE ROTH STRING QUARTET. The Art of Fugue.

III. and IV. Works for Violin unaccompanied — ALEXANDER SCHNEIDER.
August 1. Sonatas in G minor and A minor; Partita in B minor.
August 2. Partitas in D minor and E major; Sonata in C major.

V. *August 9.* Under the direction of ALEXANDER SCHNEIDER with Boston Symphony Orchestra players: Partita in E minor for Violin and Continuo; Sonata in G major for Flute, Violin and Continuo; Musical Offering.

RICCI TRIO: *July 20.* BEETHOVEN: Trio in C minor, Op. 9, No. 3; HINDEMITH: Trio, Op. 34; DOHNANYI: Serenade, Op. 10.

E. POWER BIGGS: Three organ recitals of the music of Bach, July 8, 15, 22.

THE SOCIETY OF FRIENDS OF THE BERKSHIRE MUSIC CENTER was continued as an organization of contributors to the support of the Center. Members were invited to the school productions.

The Trustees of the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, ***Music Director***

and

SERGE KOUSSEVITZKY, ***Director***

BERKSHIRE MUSIC CENTER

Announce the

1951
TANGLEWOOD SEASON

BERKSHIRE MUSIC CENTER . . . . July 2–August 12

BERKSHIRE FESTIVAL

BACH-HAYDN-MOZART . . . . . July 7 – July 22

In the Theatre-Concert Hall, SERGE KOUSSEVITZKY *conducting*

IN THE SHED:–

Series A: Charles Munch

Thursday Evening, July 26: Weber, Overture to "Oberon"; Schumann, Fourth Symphony; Berlioz, Fantastic Symphony.

Saturday Evening, July 28: Beethoven, Overture to "Fidelio"; Brahms, Second Piano Concerto (Soloist: CLAUDIO ARRAU); Prokofieff, Sixth Symphony.

Sunday Afternoon, July 29: Barber, Overture to "The School for Scandal"; Copland, "Quiet City"; Mennin, Fifth Symphony; Franck, Symphony in D minor.

Series B:

Thursday Evening, August 2 (*Charles Munch*): Schumann, Overture to "Genoveva"; Dvořák, Fourth Symphony; Ravel, Rapsodie Espagnole; Roussel, Third Symphony.

Saturday Evening, August 4 (*Charles Munch*): Handel, Water Music; Strauss, "Don Juan"; Bartók, Music for Strings and Percussion; Saint-Saëns, Third Symphony (with organ).

Sunday Afternoon, August 5 (*Eleazar de Carvalho*): Guarnieri, Second Symphony; Prokofieff, Second Piano Concerto (Soloist: JORGE BOLET); Moussorgsky-Ravel, Pictures at an Exhibition.

Series C: Serge Koussevitzky

Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

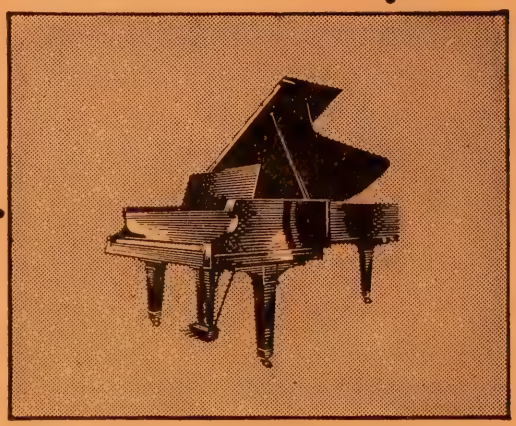
Saturday Evening, August 11: Honegger, Fifth Symphony; Sibelius, Fifth Symphony; Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Brahms, Variations on a Theme by Haydn, Third Symphony, Second Symphony.

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SEVENTIETH SEASON, 1950–1951

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

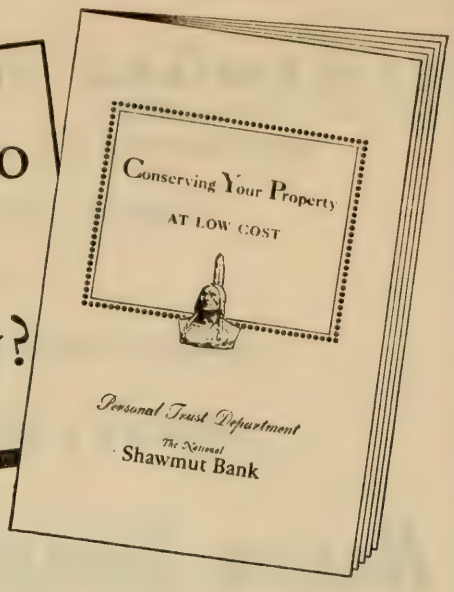
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EXHIBITIONS

An exhibition of Italian Baroque paintings, lent by the Boston Museum of Fine Arts, is now on view in the Gallery.

Repeating the successful venture of last season, another exhibition of paintings by subscribers to these concerts, Friends of the Boston Symphony Orchestra, and members of the Orchestra, will be shown in the Gallery beginning October 27. Those who wish to submit their paintings should apply at the Box Office for information.

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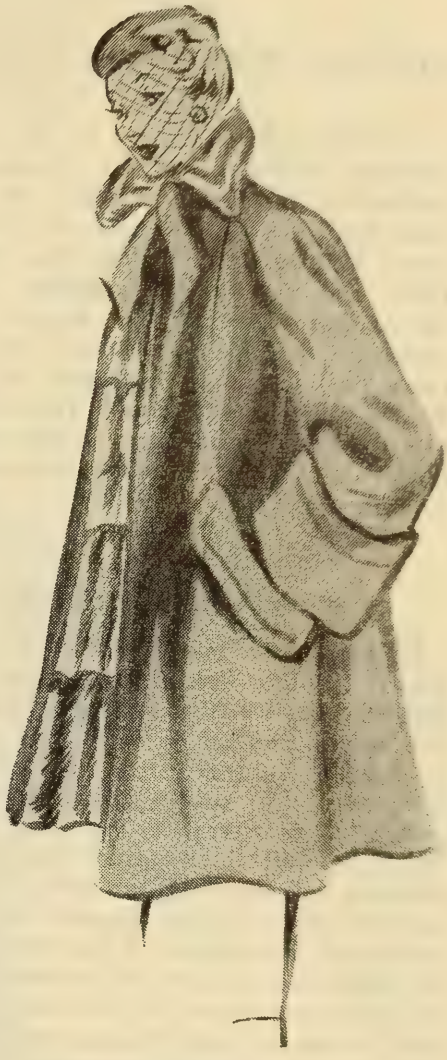
STUDENT REHEARSALS

An initial and basic intention of Mr. Higginson in founding the Boston Symphony Orchestra was to make it available to students of music or students interested in music. It was with this purpose that he opened the last rehearsal on Friday afternoon of each week to all who paid a coin at the door, and it was with this purpose that the concert series in Harvard's Sanders Theatre was begun in the Orchestra's second year.

With changing conditions students no longer have this opportunity. The Friday afternoon "rehearsals" have long since become subscription concerts, except for a limited number of "rush" seats. The concerts in Cambridge are fully subscribed by permanent residents, including the University faculty. In Cambridge and Boston there are many students who cannot obtain tickets in a solidly subscribed season.

To remedy this situation the final rehearsals during five weeks through the season will be opened to students from colleges, conservatories and orchestras in Greater Boston. The rehearsals will be held on Thursday evenings (the dates to be announced). The

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seats will be unreserved and the tickets distributed at a nominal price through the schools, the receipts to be devoted to the Orchestra's Pension Fund.

• •

THE NEW BOOK ON SYMPHONY HALL

Symphony Hall, Boston by H. Earle Johnson, a history of the Orchestra's auditorium through fifty years, has just been published by Little, Brown & Company. Mr. Johnson reviews the celebrities and events at Symphony Hall as the barometer of five decades. An appendix of useful reference is a complete list of works performed by the Boston Symphony Orchestra from October 19, 1881, to January 1, 1950, with initial dates and subsequent seasons of performance.

• •

THE 70TH ANNIVERSARY

In appropriate observance of the 70th season of the Boston Symphony Orchestra, Charles Munch has invited its two living conductors from past years — Serge Koussevitzky and Pierre Monteux — to return and conduct as guests. Dr. Koussevitzky, returning from Tel-Aviv, will conduct the Friday and Saturday concerts of November 24–25 and December 1–2, the Tuesday evening concert of November 21 and the Sunday afternoon concert of December 3, followed by concerts in Newark, New York, Brooklyn and Washington. Pierre Monteux, who since his memorable five years as conductor here (1919–1924) has raised the San Francisco Orchestra to an organization of high musical distinction, will conduct the symphony concerts of January 26–27 and the Sunday afternoon concert of January 28.

• •

GOOD MUSIC ON THE AIR

A very general desire among the musically-minded for good music on the radio is now being answered. The Boston Symphony Orchestra in rehearsal will continue to be heard on WBZ. The Orchestra actually at work in Symphony Hall upon the program of the week will thus be heard on many stations of the National Broadcasting Company network. These rehearsal broadcasts remain unique in the radio world.

Two Frequency Modulation stations are now devoting their programs principally to serious music on records. WHXR (96.9 kilocycles), a station of 5,000 watts, gives such programs daily from five to eleven. A citizens' committee has been formed to assure for the listeners a high standard in the music selected and the products advertised; also freedom from intrusive interruption by the commercials. Station WBUR (9.9 kilocycles), a non-commercial station maintained by Boston University, presents good music daily from 9 A.M. to 10 P.M.

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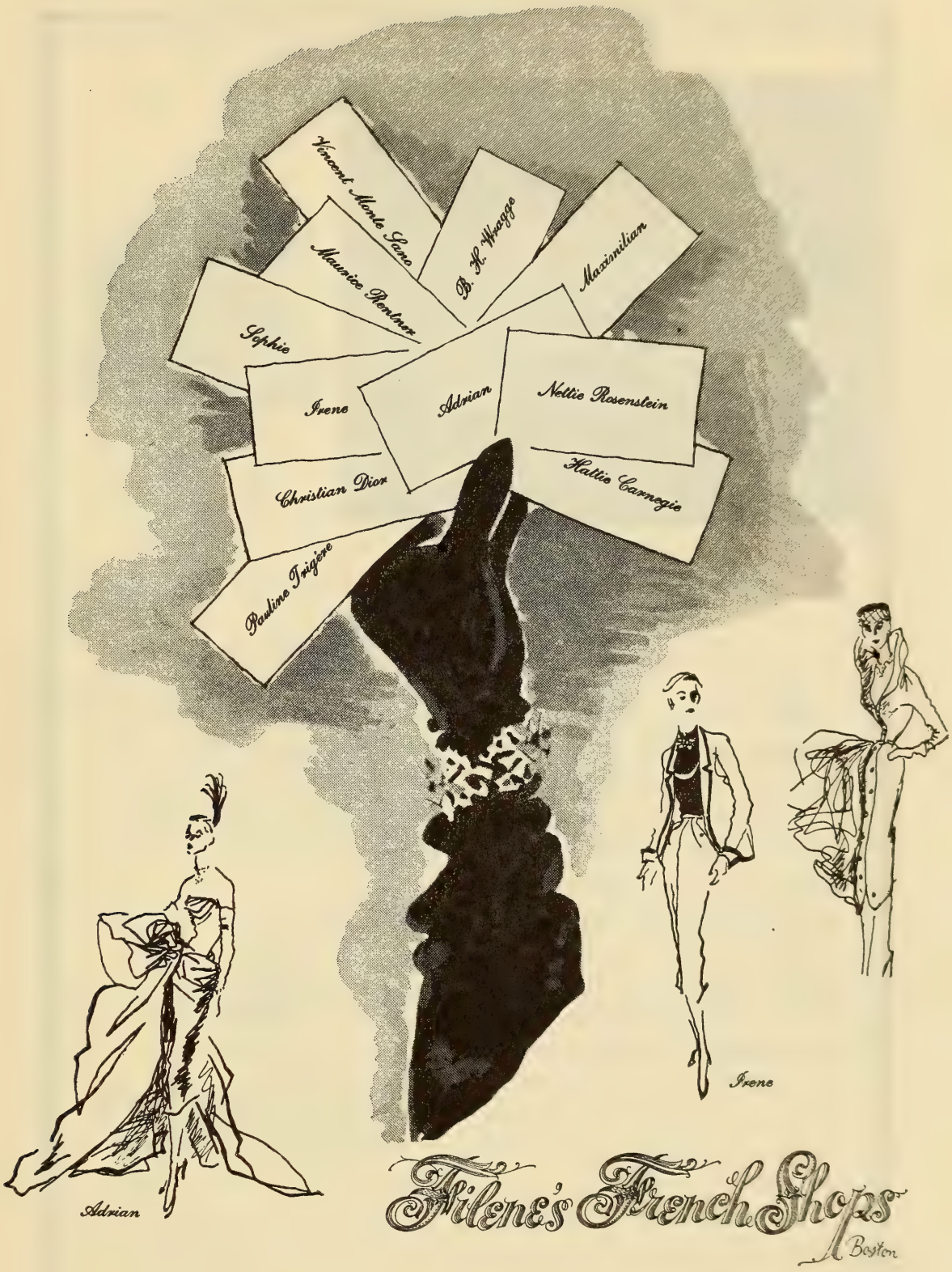
RECITALS AND BROADCASTS BY THE NEW ORGAN

The new Aeolian-Skinner organ in Symphony Hall, with E. Power Biggs as organist, is to be heard in three recitals on November 6, November 20 and December 4. The organ is also being used by the same artist for his Sunday morning broadcasts on the Columbia Broadcasting network (WEEI, 9:15–9:45 A.M.). These broadcasts are scheduled to originate in Symphony Hall for seven weeks beginning October 1.

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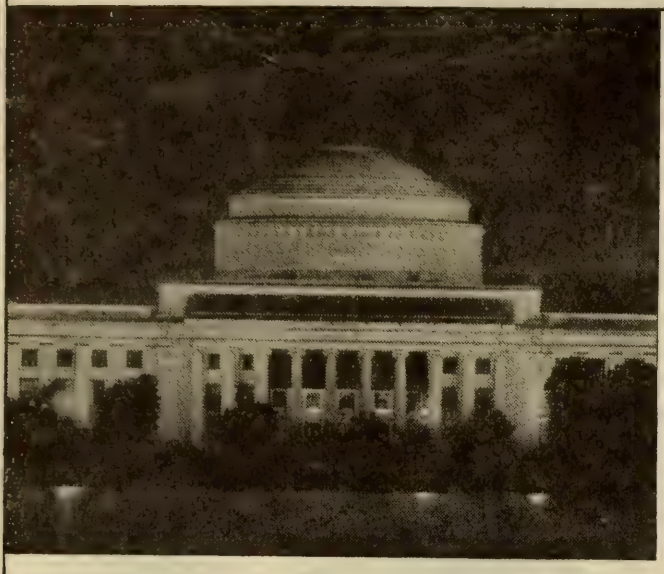
A DISTINGUISHED ORCHESTRA FROM ENGLAND

The Boston Symphony Orchestra welcomes the Royal Philharmonic Orchestra which, under Sir Thomas Beecham, will make its first visit to this continent and will perform in Symphony Hall on Sunday afternoon, October 22. Sir Thomas has visited Boston in the past to lecture and to appear as guest conductor with the Boston Symphony Orchestra in the season 1927–28.



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First Program

TUESDAY EVENING, October 10, *at* 8:30 *o'clock*

The Seventieth Season will open with the National Anthem

Beethoven.....Overture to "Fidelio," *Op.* 72*b*

Beethoven.....Symphony No. 1, in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto vivace

INTERMISSION

Beethoven.....Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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Broadcasts of the Boston Symphony Orchestra in rehearsal are given on the National Broadcasting Company Network (Station WBZ) Sundays from 12:30 to 1:00 P.M.



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OVERTURE TO "FIDELIO," *Op. 72*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The last performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was on April 16–17, 1920. It was performed at a Tuesday Evening concert, January 27, 1948.

The Overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *"Leonore No. 2."* Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called *"Leonore No. 3."* When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully de-

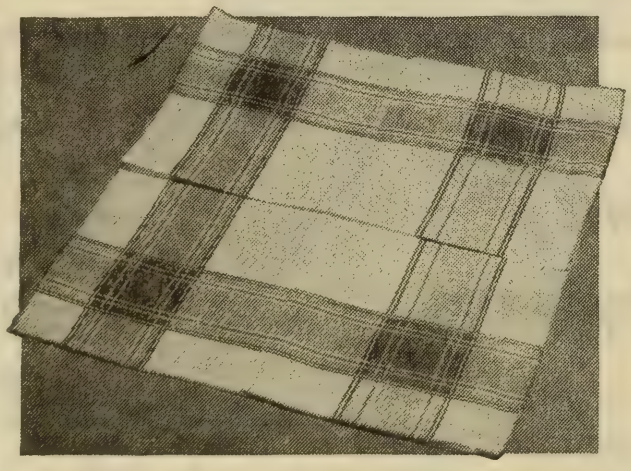


veloped overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance.

"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, beside him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.



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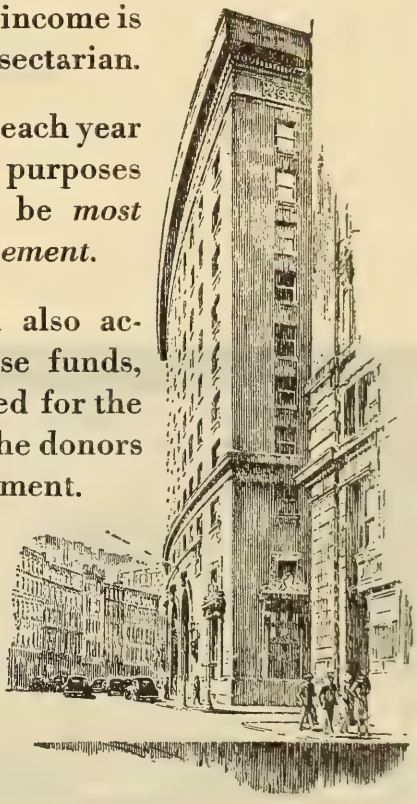
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showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not.

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SYMPHONY NO. 1 in C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

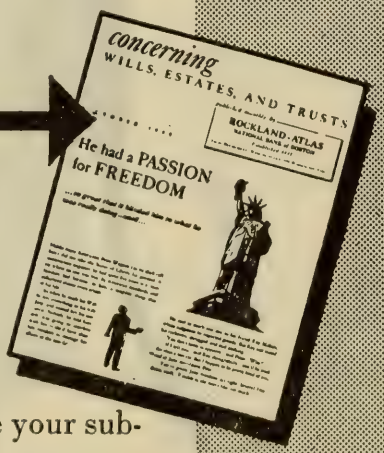
The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the Finale were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had its first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The most recent performance at the Boston Symphony Orchestra concerts was on April 29, 1949.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The score is dedicated to Baron van Swieten.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he pre-

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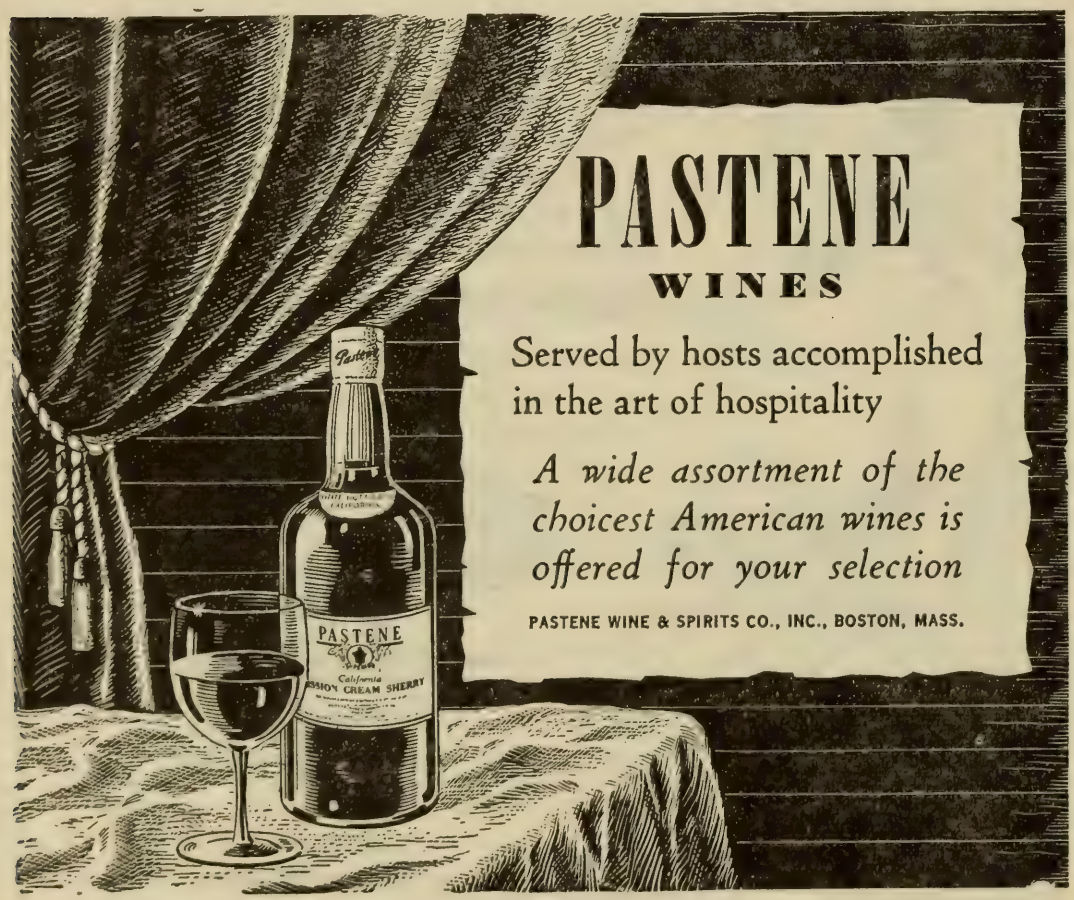


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sented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.



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The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace.* Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale,* in which the first violins reveal the ascending scale of the theme bit by

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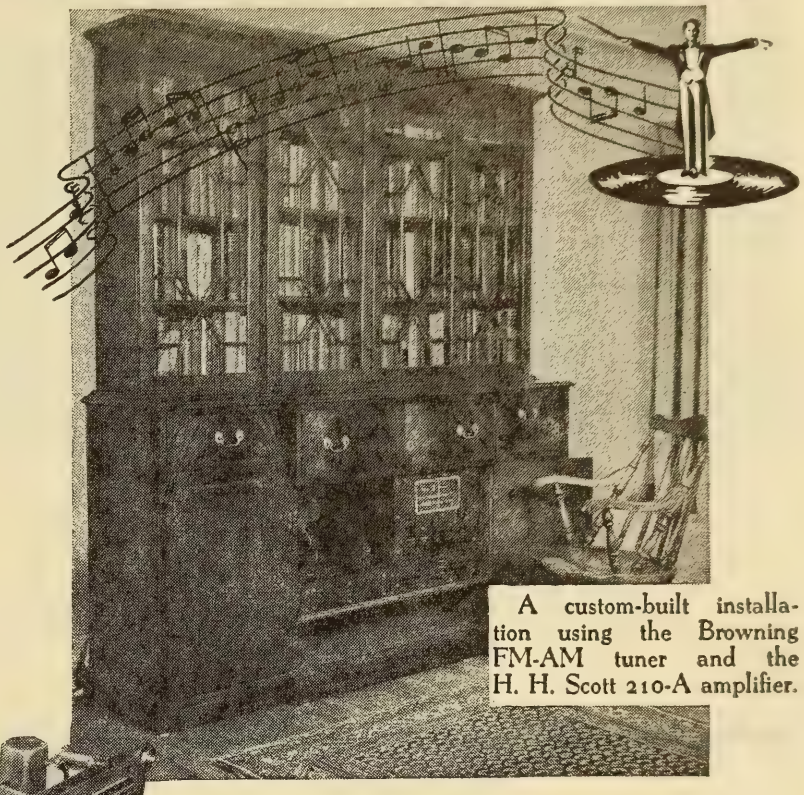
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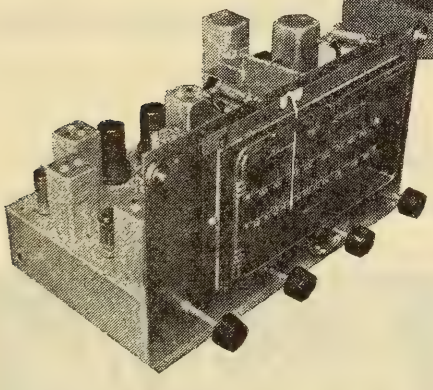
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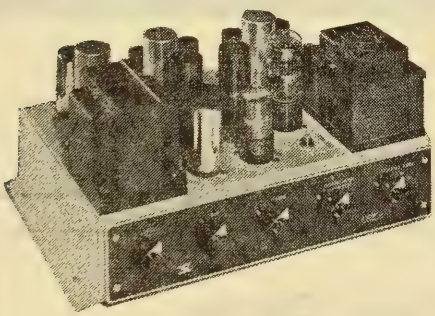
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bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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The Boston Orchestra will lose an expected $165,000 of additional income which would have been the result of tax exemption — the proposed Federal measure ruled out by the national emergency. Without available funds to meet its deficits, the Orchestra, instead of raising the price of tickets, has asked those who renew their season tickets to add twenty percent, as a voluntary gift. Between 80 and 90 percent of them have already done so. The usual privileges of the Friends of the Orchestra will be offered in return for their usual and very necessary contributions to its maintenance. No one who knows the intricate urgencies of such an Orchestra's financial sustainment will question the wisdom of this.

Ideas which come to artists are often symbolic of events on an international scale. At a time when the drawing-together of Western Europe and the Americas is an historic event, Mr. Charles Munch, the conductor of the Orchestra, a native of Alsace, a region long symbolic of an harmonious union of the Western European nations,

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writes Moss Hart about Charles Munch

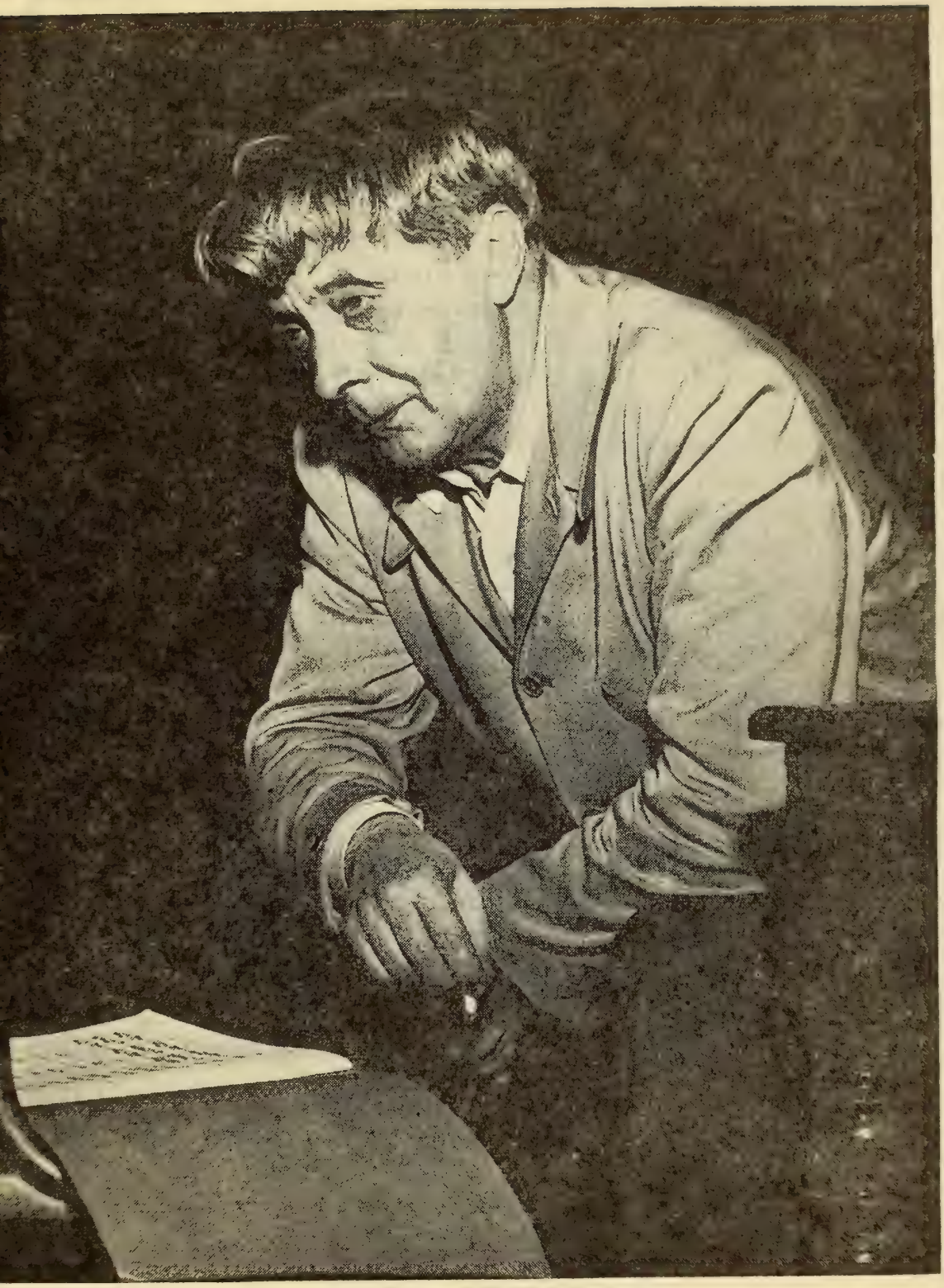
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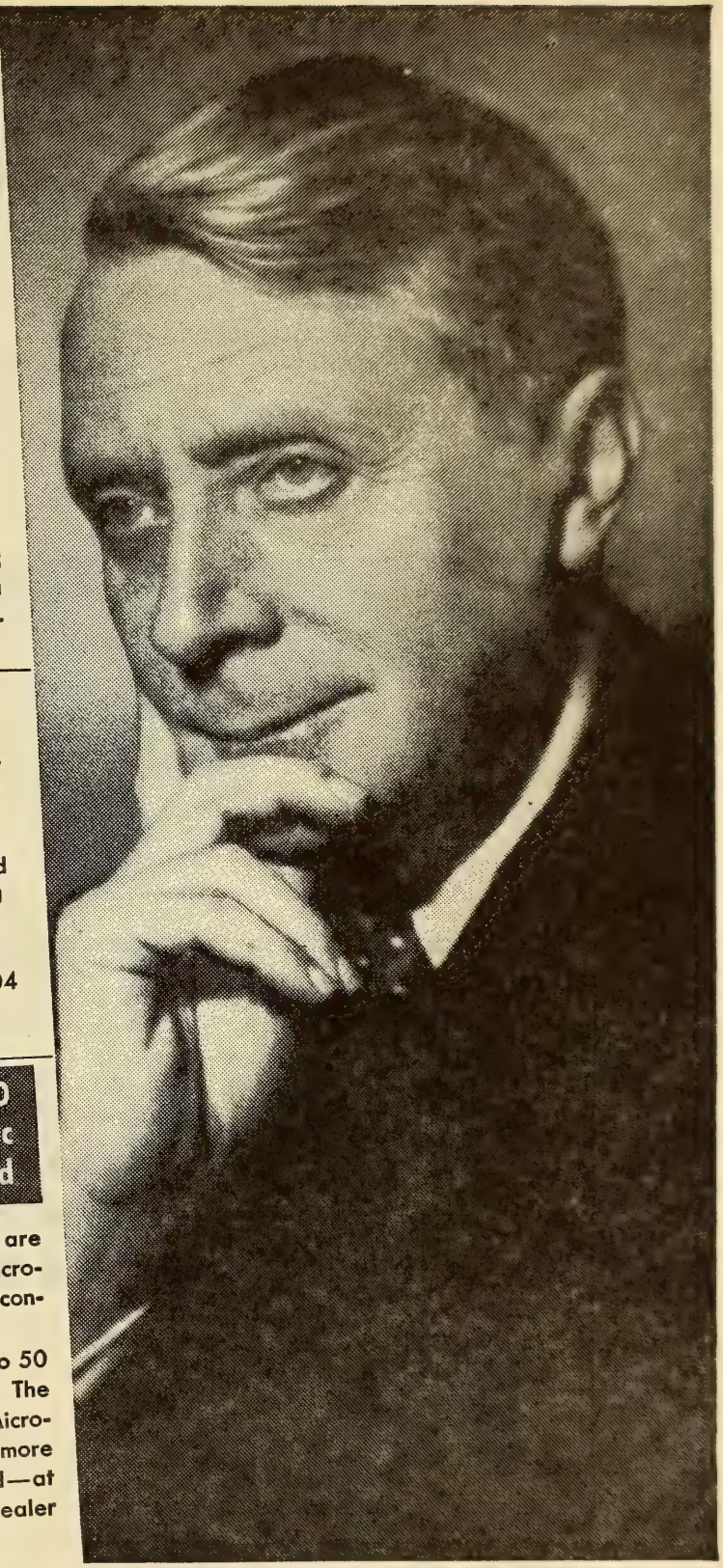
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Editorial in the *Boston Globe*, October 6, 1950.

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SYMPHONY NO. 3 in E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

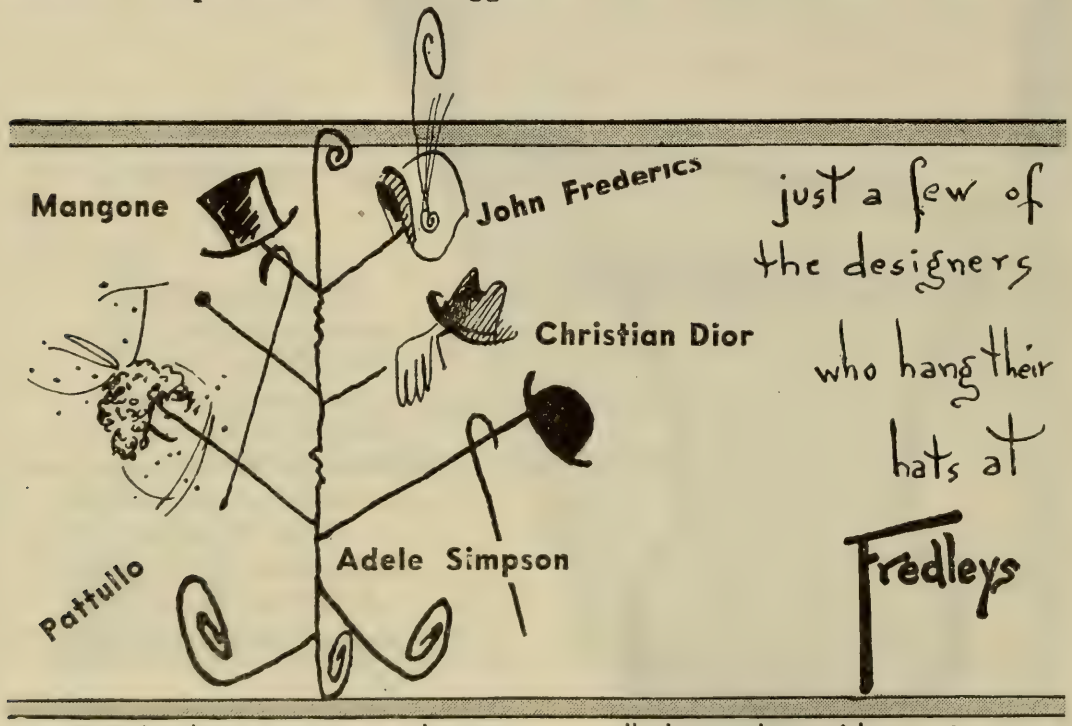
Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.



Those who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who



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give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist,



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first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization,* as "one of the incomprehensible

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deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic

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* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollection of Beethoven.")

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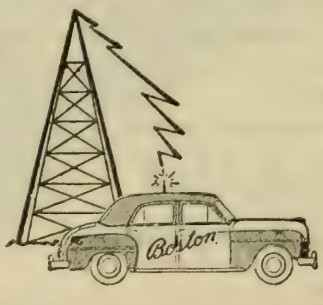
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blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement

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but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale – forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard-of length of three quarters of an hour.*

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica:* "If I write a symphony an hour long, it will be found short enough!" And so he

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Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van*

---

did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica:* "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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Beethoven — Sinfonia 3, Op. 55." The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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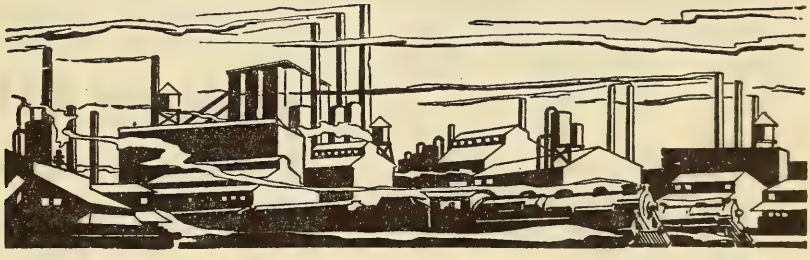


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every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts



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of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful

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chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this

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passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

~

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to become lost in utter confusion."* He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

*Instead of the word "work" he might have substituted "critic."

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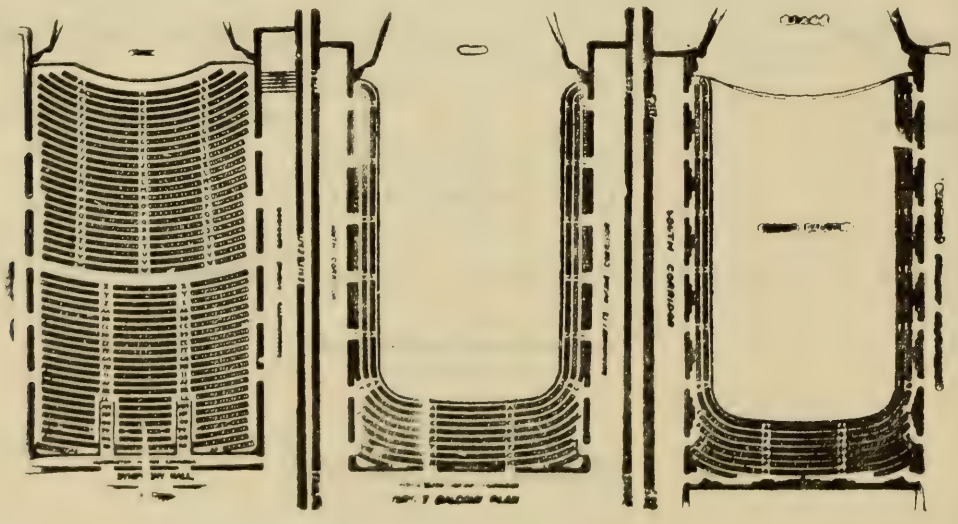
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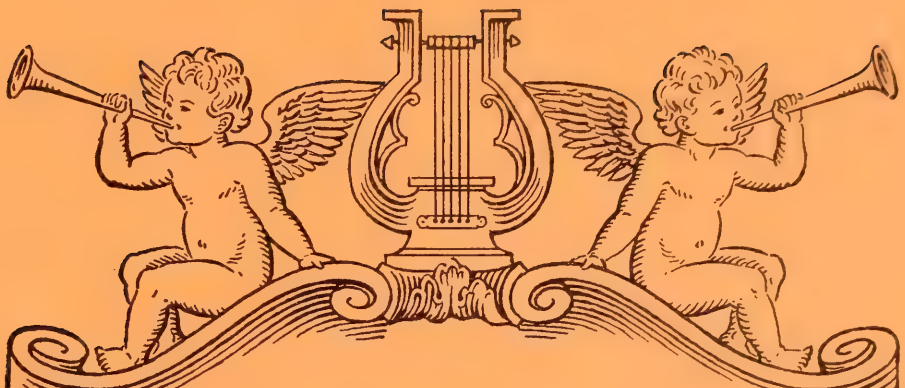
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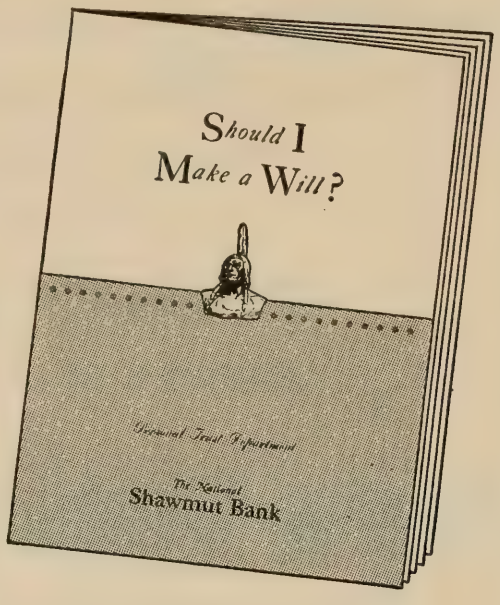
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12. Dead Arctic Tern
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15. Mountain Bluebird
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18. Hooded Oriole, Male
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20. Lichen and Rocks
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33. Virginia Rail
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ON BIRD PHOTOGRAPHY

By Eliot Porter

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equipment. There are usually many musts on his list. One photographer insisted that a prerequisite was an ability to climb trees, in particular tall trees without branches for the first hundred feet. At first this made me feel very inadequate and that I was missing many opportunities. I even considered seriously buying a lot of fancy tree climbing equipment; but laziness eventually prevailed and I have since confined my tree climbing activities to old orchards.

The only admonition that I feel I should like to make is one not involving equipment — which may properly be left to every photographer to adapt to his own needs — but one concerning a point of view. Photography to me is most satisfying when treated as a form of expression rather than as a series of records. Each picture, if it is worth making at all, is worth making as beautiful, interesting and complete as possible.

In my early efforts along this line I ran up against two limitations which seriously interfered with obtaining a quality in photographs of birds comparable with that of more controllable subjects. They are limitations of illumination and shutter speed. Their circumvention has led to a rather striking change in my method of procedure.

At first I would carry a camera and tripod in one hand and sometimes a blind in the other. It was possible to walk many miles over rough country with this simple equipment without fatigue. When I decided to use artificial light in the form of flash lamps to overcome the first limitation, my equipment became bulkier and heavier. I put the camera and tripod on my back and carried lamps and reflectors in my hands. Although remote control operation made the blind unnecessary, nevertheless the feasible radius of activity from motor transportation shrank substantially. When I introduced into my apparatus electrical in place of mechanical synchronization the necessity for carrying batteries still further limited my area of operation, which I partially reestablished by using a wheelbarrow and by increased effort. The big change came in recent years by adopting high speed electronic flash devices as a solution to both limitations at one stroke. With such equipment the greatest possible control so far envisaged is attainable, but at great sacrifice of mobility now reduced to a radius of a few hundred yards. The total weight of apparatus soared up to over two hundred pounds. This was a serious handicap but it was surmounted, at least here in the Southwest. I got myself a jeep.

Perhaps the next change will be in the direction of lighter equipment. However, a Boston friend assures me that the near future will bring the perfection of the individual helicopter, weighing no more than a man, which straps to one's back and is capable of converting the bird photographer into a modern Bellerophon!

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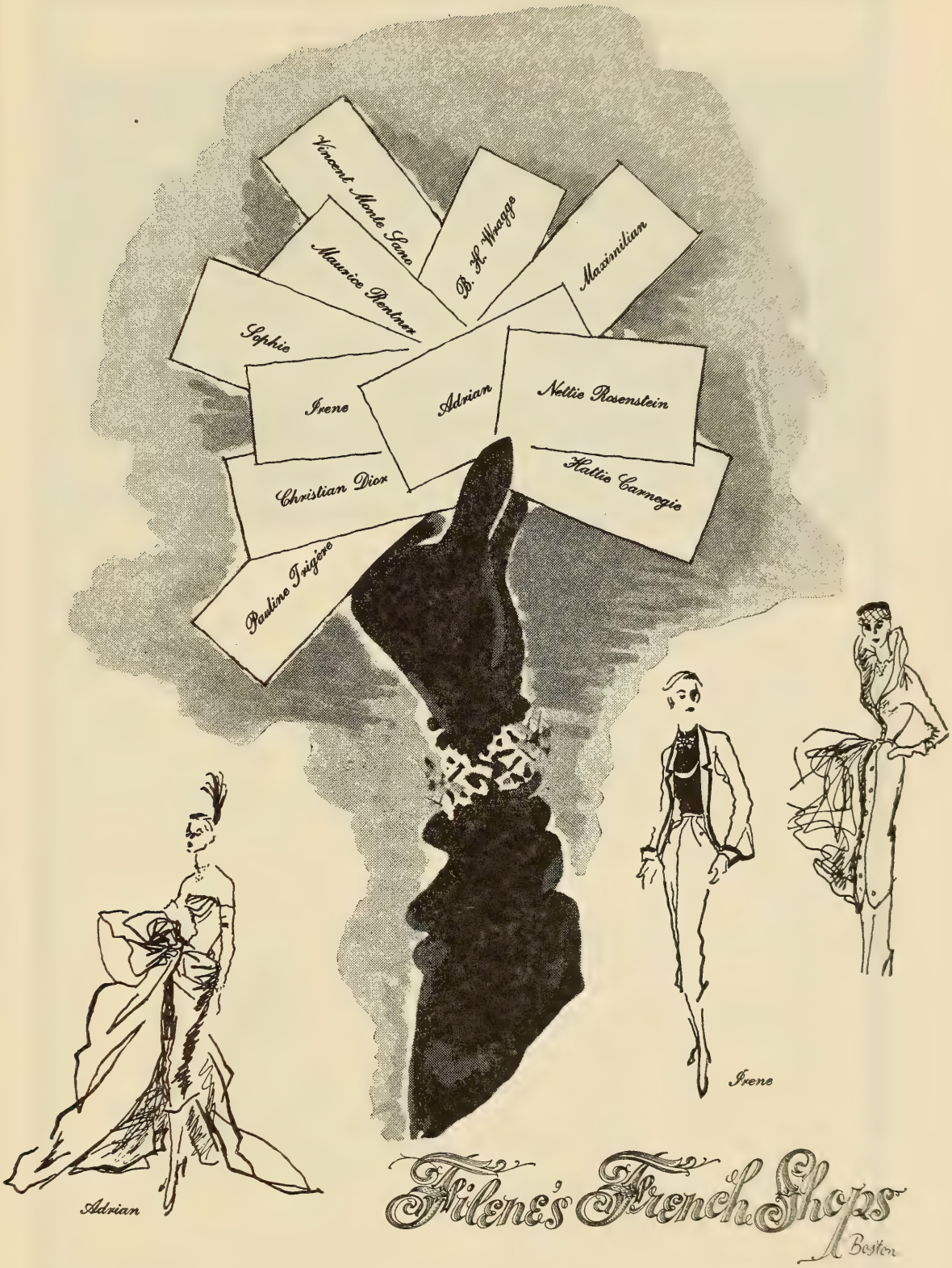
CHILDREN'S CONCERTS

Concerts for young people, surely essential to any musical community, are announced to be given in Sanders Theatre at Harvard University under the auspices of the Shady Hill School of Cambridge. The concerts will be given on four Saturday afternoons from 3:00 to 4:00 (December 2, January 27, March 10, April 28). Two of the concerts will be performed by the Zimbler Sinfonietta and will include Prokofieff's "Peter and the Wolf." Richard Burgin will conduct and Rudolph Elie will be the commentator. At the last concert, Boris Goldovsky will direct Benjamin Britten's "Let's Make an Opera," composed for school performance in which the audience participates. Mrs. William H. Prosser, 58a Washington Avenue, Cambridge 40, as Chairman of the Committee, has announced this as a non-profit enterprise. The tickets for the series are $4.80 and $7.20, tax included.

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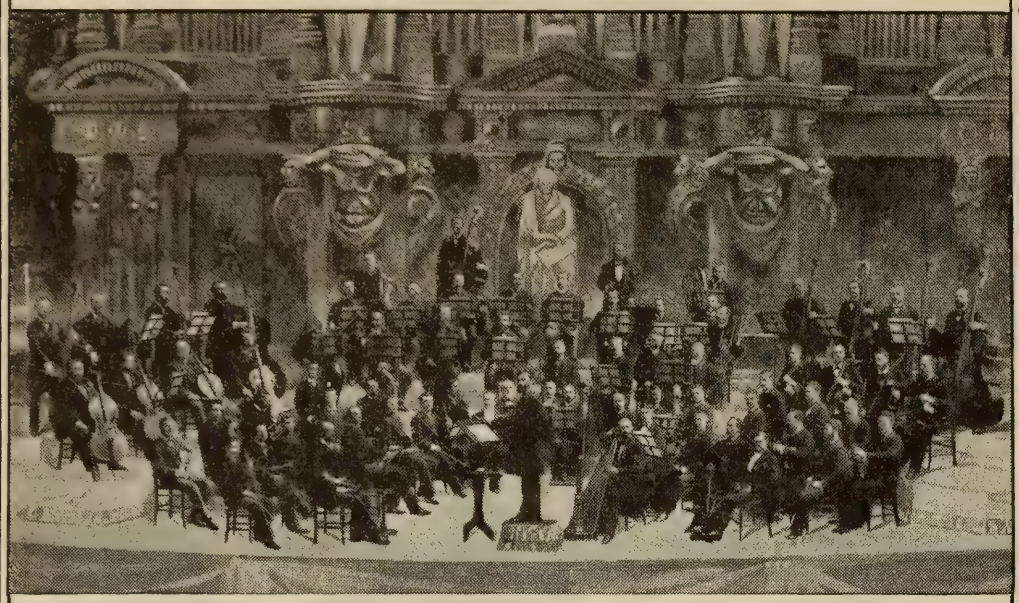
PRADES FESTIVAL BROADCASTS

The Bach Festival at Prades last summer, under the direction of Pablo Casals, has been recorded by Columbia Records, Inc. and will have an advance broadcast from station WXHR (96.9 FM) on ten successive evenings, November 19-25 from 10 to 11 P.M. C. W. Durgin, music critic of the *Boston Globe*, who was present at the Festival, will comment at these broadcasts.



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BRAHMS.....Symphony No. 3, in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

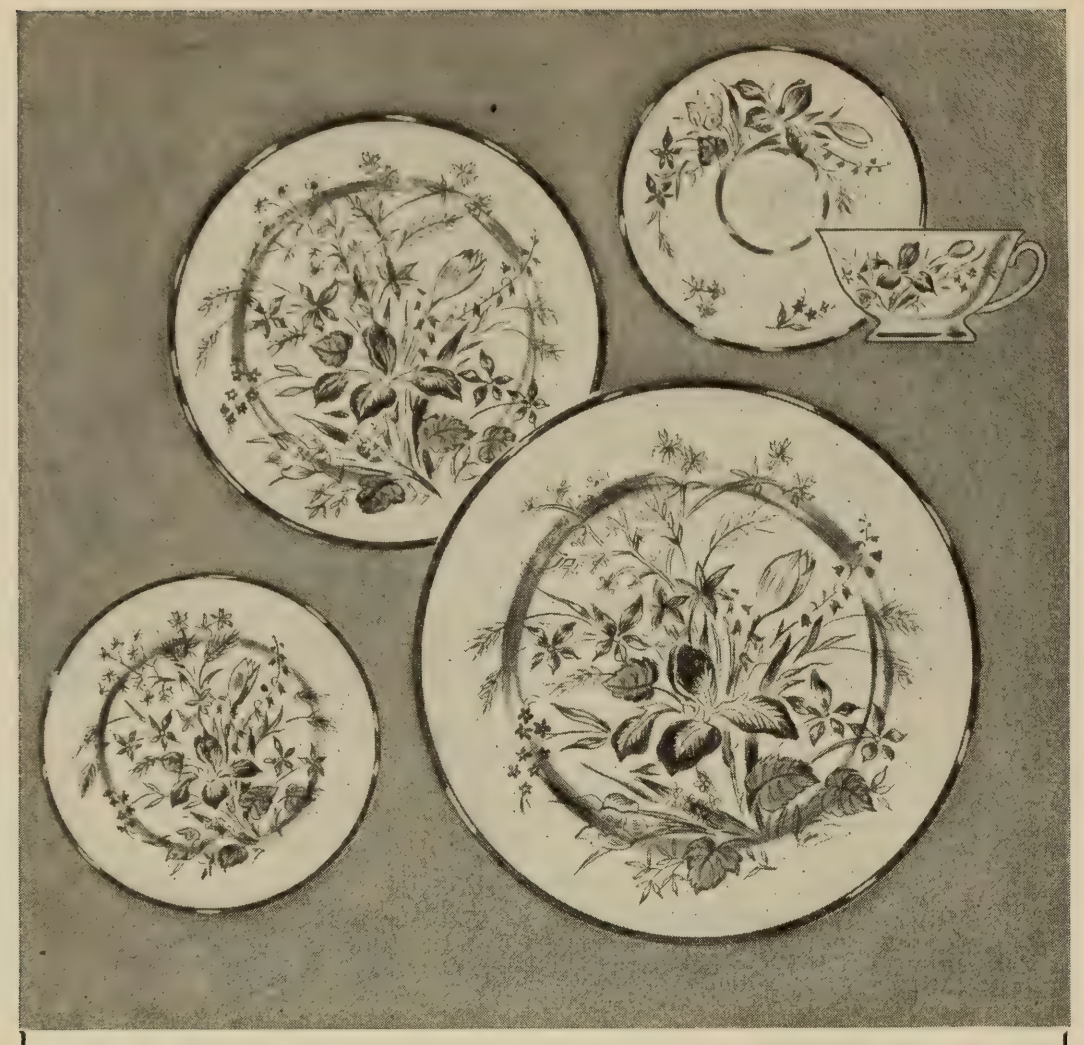
INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. ∫ Vivacissimo; Lento e suave
IV. ⌡ Finale: Allegro moderato

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TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897

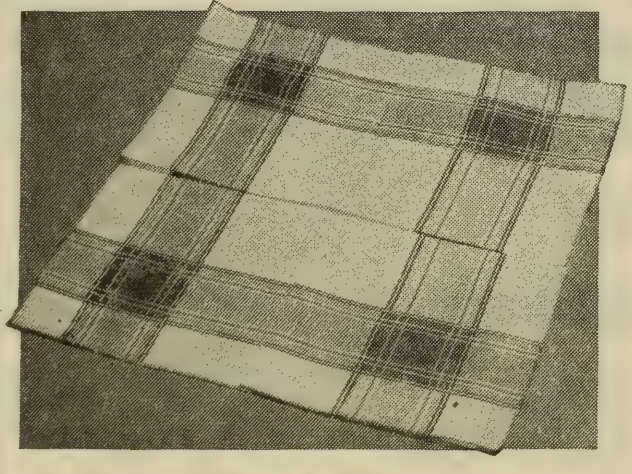
The *Tragische Ouvertüre*, like the *Academische Fest Ouvertüre*, was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the some year. The first performance in Boston was on October 29, 1881, and the most recent at these concerts was March 4–5, 1949.

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

"ONE weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'"* But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, sociable contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did



not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where



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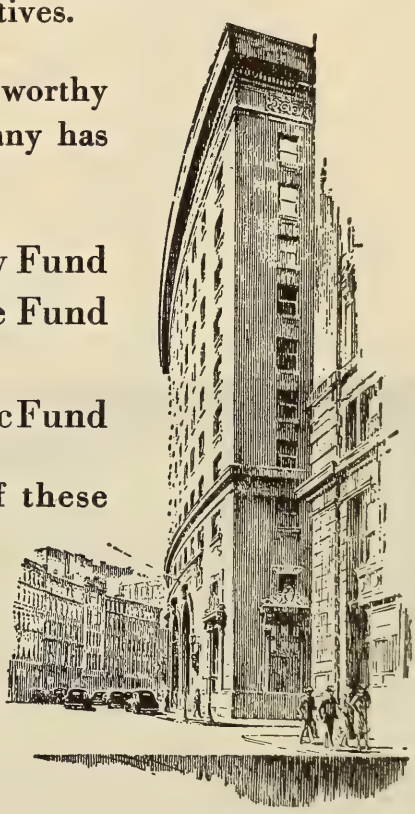
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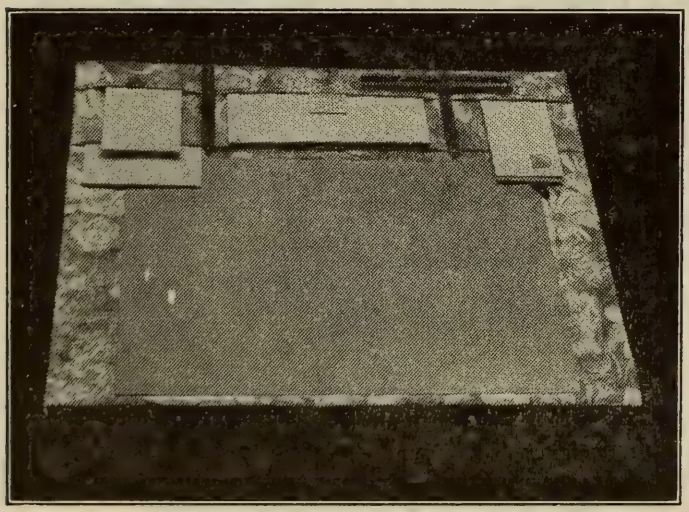
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the principal theme steals downward *pianissimo,* note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The most recent performance at these concerts was on October 29–30, 1948 (Richard Burgin conducting).

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when

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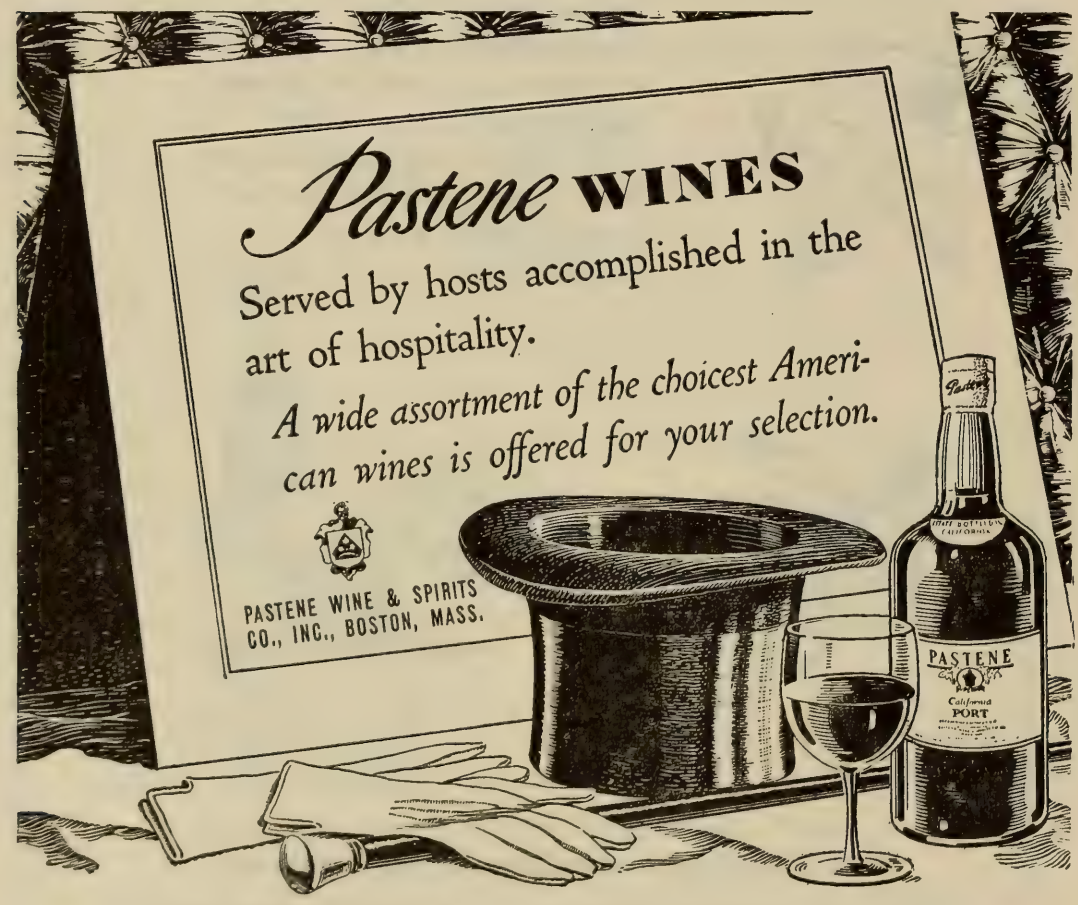


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after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.



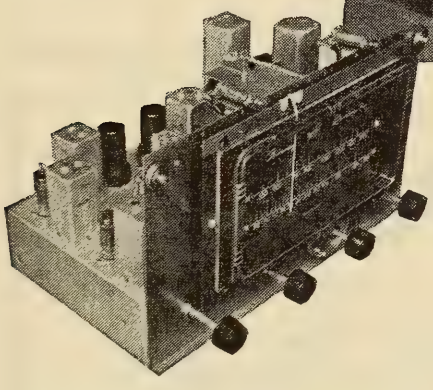
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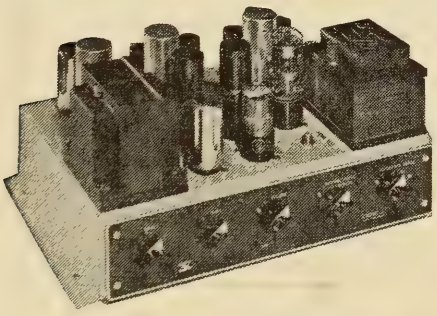
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If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

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was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happi-

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the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the sym-

---

ness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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phony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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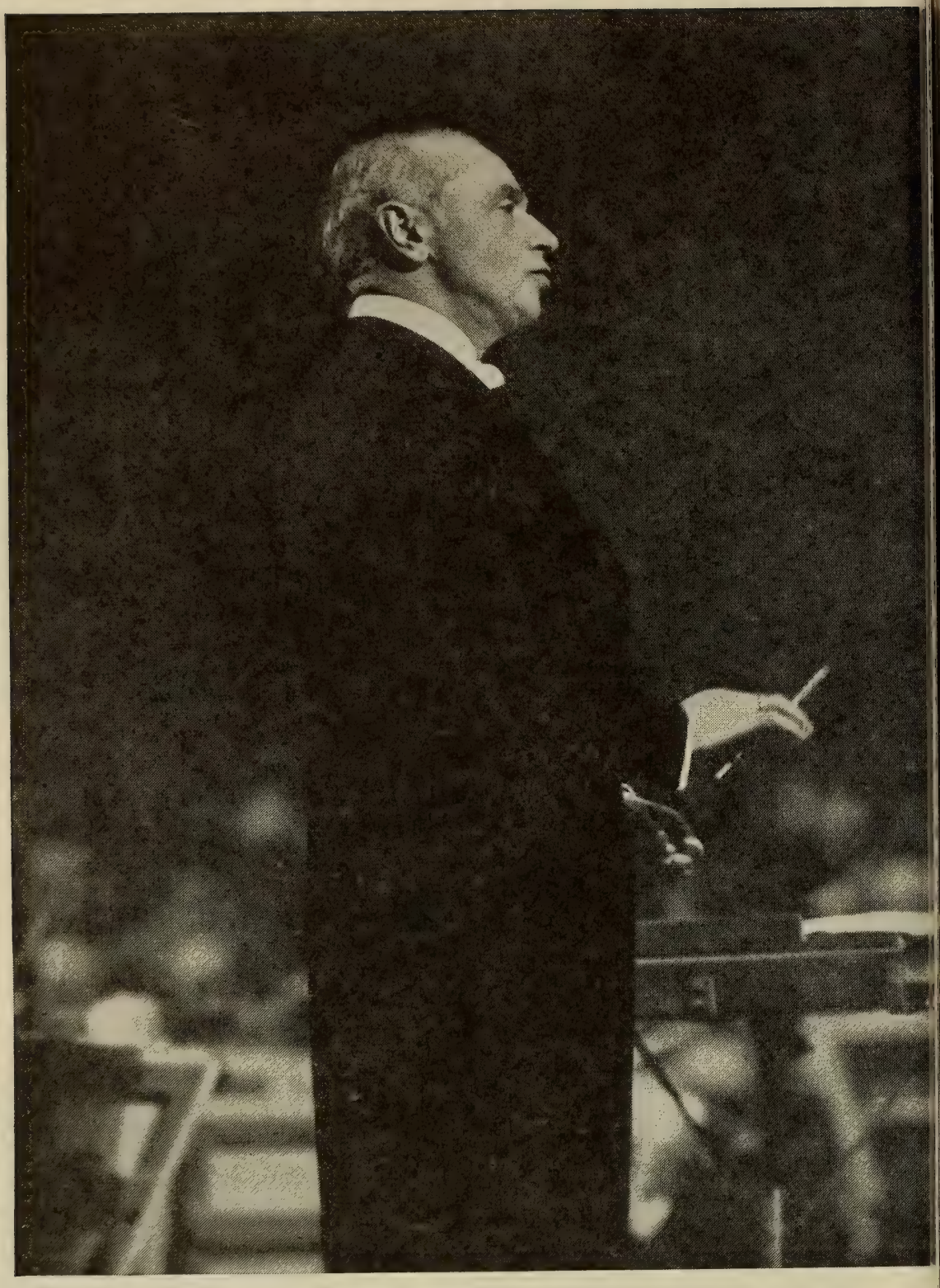


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THE CRITICS OF THE CRITICS

By Ernest Newman

(*London Sunday Times,* October, 1950)

Man being by nature a disagreeing animal, it is impossible for one of the species to say that in his opinion X sang or acted inadequately on a given occasion without another jumping up to tell the world that in his opinion X acted or sang superlatively well. One's amusement at the age-old comical spectacle is damped, however, by the reflection that if this is as far as we have got in the rationalisation of criticism we haven't much to congratulate ourselves on.

In the first place one wonders how people otherwise intelligent can keep on making an entirely false distinction between "the critics" and "the public," as if all the goats were in the former category and all the sheep — I employ the term without any intention of giving offence — in the latter. There is no such simple division; the truth is that many members of the audience can be heard saying

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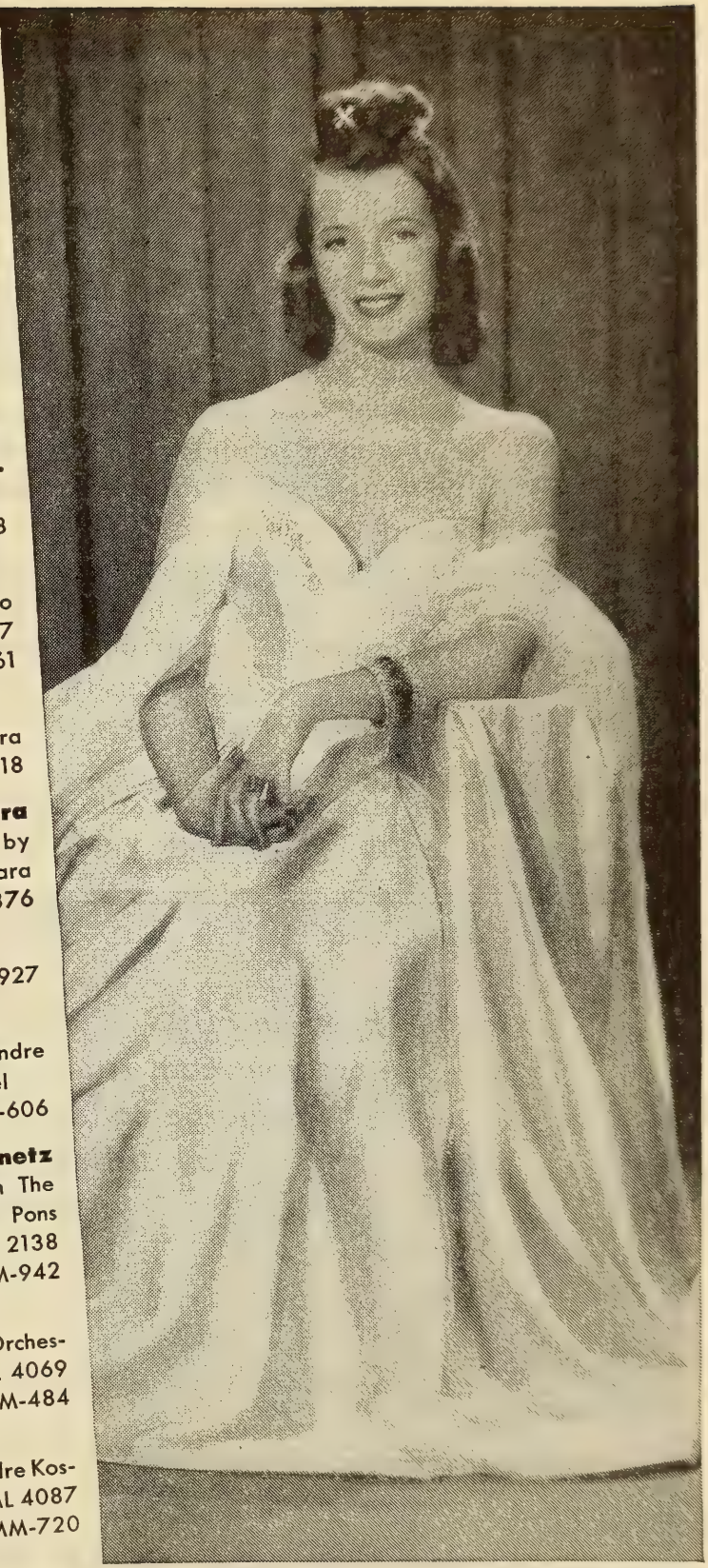
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during the intervals precisely, though less temperately, what "the critics," or some of them, will say next day.

In the second place, one is amazed at the intolerance of some of these critics of "the critics." Their notion apparently is that only *their* views should be allowed to appear in print; this, no doubt, is what is meant when we speak of "the freedom-loving democracies of the West." In the third place, has a single one of these heresy-hunters ever given five minutes' consideration to a problem that is perpetually nagging at the mind of the thoughtful critic, professional or non-professional — the problem of judgment itself, of why the same thing strikes one man in one way and another in another.

It is a question largely of the background to one's listening. Each listener reacts to a given work, or a given performance of it, in virtue of all that he is in himself, what nature made him at his birth plus the sum of his experience of music in general and of that work in particular. And since one man may know the score pretty well by heart while another, possibly, is hearing it for the first time, it would be an excess of optimism to expect their judgments of the performance to agree.

It would be interesting, I sometimes think, to get together a dozen or so of the worthy souls who write to the papers cursing "the critics"

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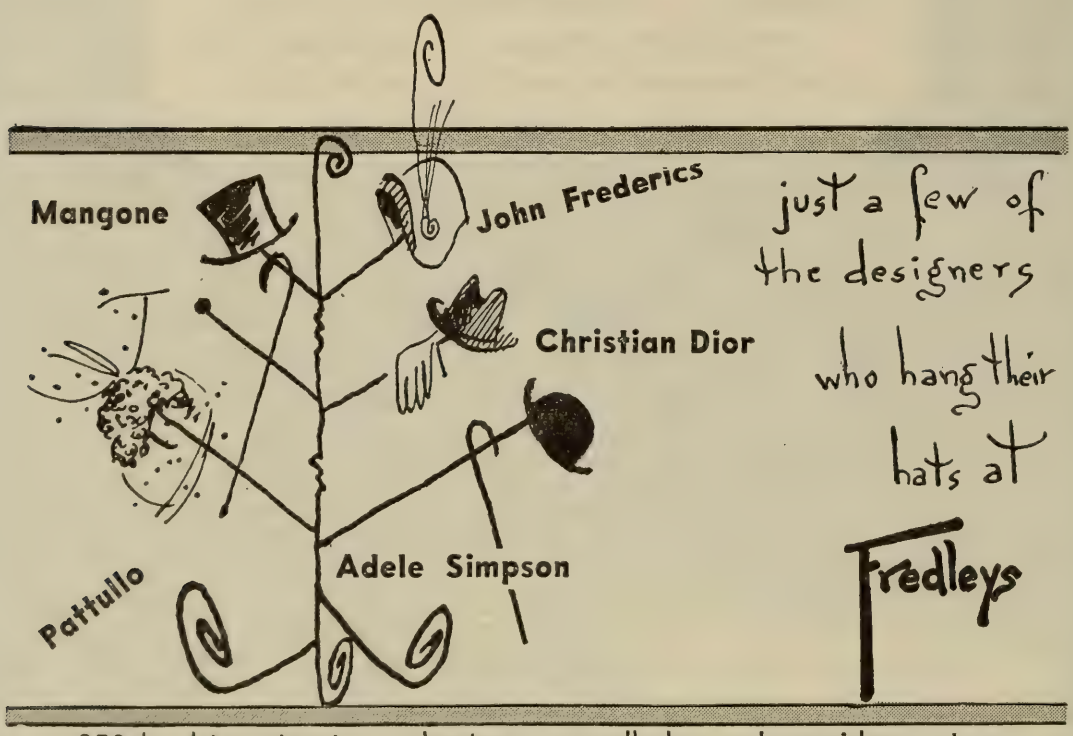
and put them through an examination paper on the work itself. Setting aside the difficult question of fundamental differences in temperament, is it not self-evident that differences in the intimacy of the various listeners' knowledge of the work will play a vital part in their decision as to whether a given performance of it has or has not measured up to the full height of the work? I am not contending that all who know it intimately will be of exactly the same opinion as to the quality of the performance. But what I am sure of is that the more or less naïve reactions of the relatively unsophisticated listener, while he is fully entitled to them, will not weigh very heavily with the better-informed listener.

My sole purpose has been to show that every judgment, whether of



the professional or the non-professional critic, is not a simple but an extremely complex reaction: "the whole man thinks." It is consequently not the least use our all volleying affirmations and negations at each other: this can only move the detached observer to cynical laughter. I would not be surprised to hear that there are people who read criticism — musical, literary, political, or heaven knows what else — for the excellent reason that old Selden gave for attending the debates of the Westminster Assembly of Divines, "to enjoy the Persian pastime of seeing wild asses fight."

How can it be expected that people of the most varied backgrounds should arrive at the same conclusion on any given matter? Some years ago, before the last war, we were treated to an Isolde that was hailed in some quarters as a triumph of acting. To me it was pure Hollywood poppycock; at hardly any point could I see in this posturing self-conscious mannequin the Isolde of Wagner's poem and Wagner's music. The background, in my case, was years of absorption in "Tristan" in particular and Wagner's mind in general.



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So again with an experience of mine on the radio not so long ago. From a Continental station I chanced to pick up a performance of the "Valkyrie" at the point in the third act where Brynhilde is begging Wotan's forgiveness for having flouted his will. The lady who was singing the part put into it all the "expression" she had picked up from the contemporary stage and the films: her Brynhilde pleaded with Wotan in precisely the same "pathetic" accents in which Tosca might plead with Scarpia, or Santuzza with Turiddu. Anything less like a figure out of the great sagas I could not imagine. It is all a question of background.

Let us take another case, the supremely moving farewell to the world in the final section of "Das Lied von der Erde."

It has been my melancholy lot to hear this turned into sentimental sob stuff by a too soulful contralto who seemed to be under the impression that Mahler's Abschied is a companion piece to Tosti's Goodbye. Only the pathos of the Chinese equivalent of the gesture of the bowler hat, I felt, was lacking to make the thing consummate of its kind:

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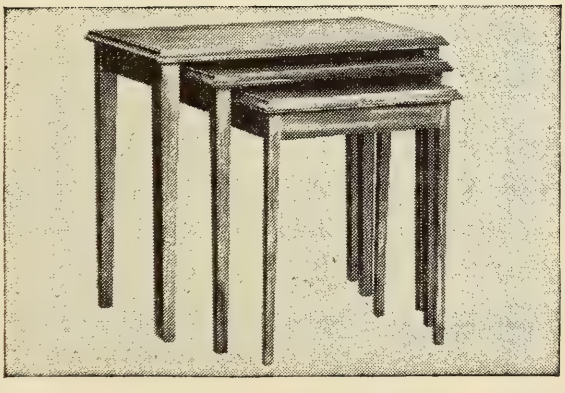
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as the old song had it.) I asked myself in blank amazement what could be the mentality and the degree of culture of a woman who could so pitifully misunderstand the inmost nature of the words and the music she was singing, and why we who know our Mahler should have to suffer the intrusion of so paltry a mind as this between him and us.

I have a good deal more to say on this topic, but I must reserve it for some other occasion. I will merely say now that unless criticism in general can place itself on some approximately rational basis it will in due time perish of its own absurdity.

At present everyone is a critic of something or other, from music to Marxism, from politicians to pig-raising, in the Press, on the radio, in the debating societies, in the public places, in the public houses.

The final result of all this noisy conflict of opinion can only be the conclusion that X = O. "Criticism," I imagine, is destined to pass through three stages. In the first, everyone talks and everyone listens: we are now in the penultimate lap of this stage. In the second, everyone will still go on talking but no one will listen. In the third, when it becomes evident that no one is listening, no one will talk: "et le combat finit, faute de combattants." And while it lasts, that phase will be the new Golden Age.



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Some recent remarks of mine on criticism have led to some of my readers jumping to the conclusion that I claim for the professional critic a right to express his own opinion which I am reluctant to concede to the public in general. That is a woeful misunderstanding.

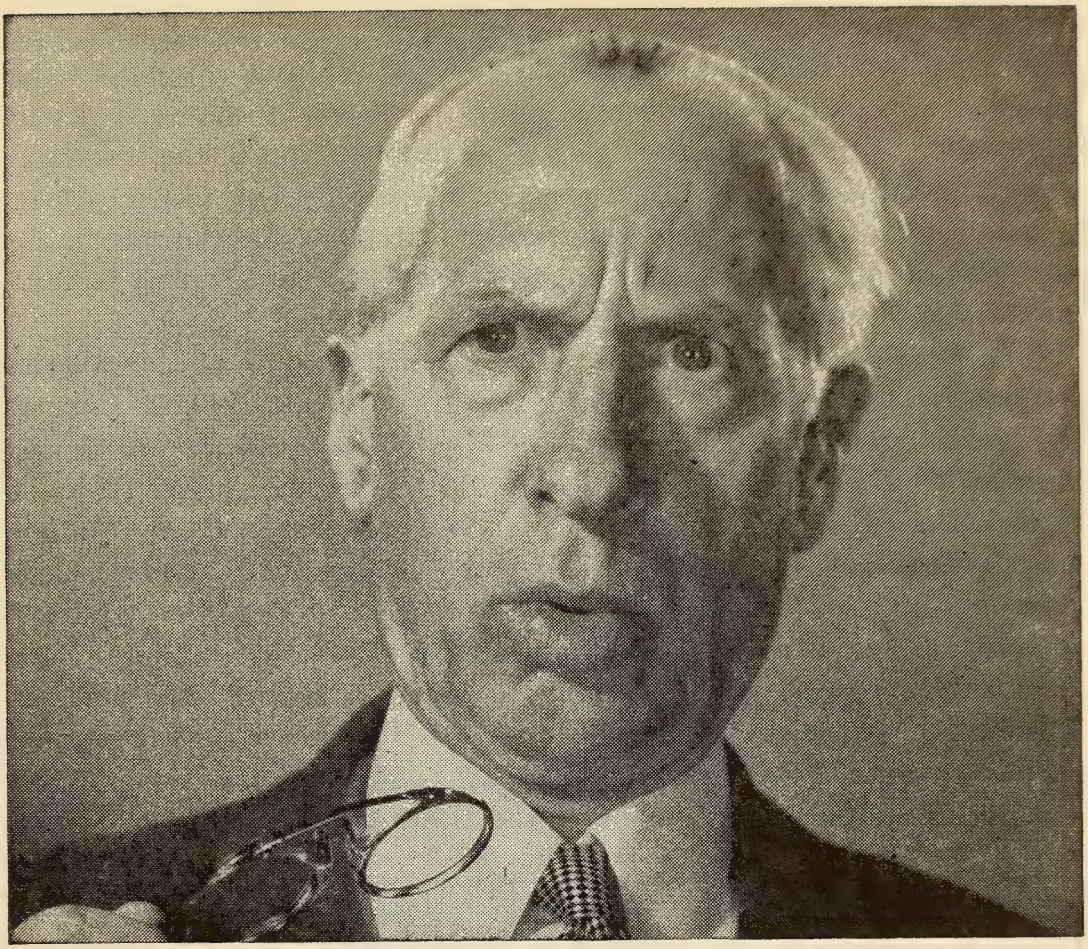
I fully admit Everyman's right to his own opinion and to the expression of it; what I question is his right to believe he has settled a given matter when he has shouted "No" or "Yes" to "the critic's" "Yes" or "No." Clearly the first thing any man should do who feels an urge to tell his fellow men what's right and what's wrong in this instance or that is to ask himself how it comes about that he takes the particular view he does of a particular matter. Aesthetic judgment, as I have already suggested, is a rather complex affair. It is the whole man who reacts to the impact on him of a given work or performance; so the question at once arises, what *is* the whole man? The answer is that he is an exceedingly complex compound of constitutional or hereditary biases, personal experience, study, reflection, and heaven knows what else.

~

The plain man has neither the wish, the need nor the capacity to study his own mental processes in the act of criticism. But the pro-

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fessional critic should always be doing so. This is especially the case where performances are concerned. The background cannot be the same in any two human instances — knowledge of the work itself, knowledge of the genre of which it is a specimen and of the historical and cultural evolution of that genre, experience of previous performances, and so on. What seems on the surface to be a simple liking or disliking of the dish set before us is in reality an affair of baffling psychological complexity.

The problem is seen at its simplest when the point of view of the moment is less personal than national. Anyone who has ever listened to a continental performance of a Gilbert and Sullivan opera will know what I mean. Everything that is English in the listener cries out against the curious transformation the work undergoes. The humour has an alien tang: even the music, in some strange way, sometimes does not sound like the Sullivan we know.

I myself have listened on the radio to a performance of one of these operas from abroad — which I had happened by chance to light on in the middle — and, for a minute or so, been unable to identify some melody which I know as well as I do "God Save the King." The shape, the footfalls, the savour of the thing were somehow changed,

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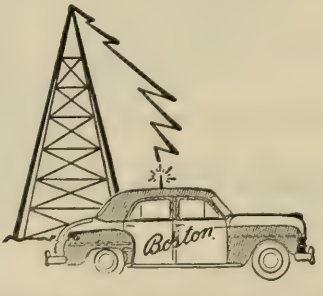
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the reason being, I suppose, that it reached me through two slightly distorting media — a foreign language with a different accentual and rhythmic life and a different complex of word values, and a style of musical delivery that was not English but a distillation from continental comic opera in general, Johann Strauss, Offenbach, Lehar, and so on.

Let it not be imagined that experiences of this kind are peculiar to us English. I can still remember the fury, many years ago, of a cultured Austrian lady at what she called the crude vulgarity of an English performance of "The Merry Widow"; for her there was not a trace of Viennese breeding in any part of it. I have seen cultured Russian ladies near tears after an English performance of "Eugen Onegin"; everything that was most Russian in them was outraged by the performers' inability to get within sniffing distance of the mental atmosphere either of Pushkin or of Russia.

Personal reactions are more difficult to track to their cultural sources; but a moment's reflection will bring it home to the most casual listener that disapproval of a seemingly good performance may spring from the subconscious revolt of his own cultural complex

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against the obvious lack of anything corresponding to that in the performer. Singers in general have no cultural background at all of the kind I am trying to describe: it cannot be expected of them. They have at their fingertips the standardised formulae of their own period and place for musical or dramatic "expression," and these they apply indiscriminately, *en masse,* to whatever rôle they are called upon to play. They know no better; and so they are puzzled when, as occasionally happens, they come up against someone who does.

Thus at one of the rehearsals for the first production of "Ariadne auf Naxos" in 1912 Strauss pulled the women singers up sharply for indulging in what he described as too much technical detail of nuance. In Molière's time, he told them — and it was into the atmosphere of that time that he and Hofmannsthal had tried to sink themselves — this superfoetation of style was not known in opera; it is a modern accretion, the thoughtless application of which to older music may do more harm than good.

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Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The most recent performance in the Friday and Saturday series was on April 9 and 10, 1948.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides

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forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins,

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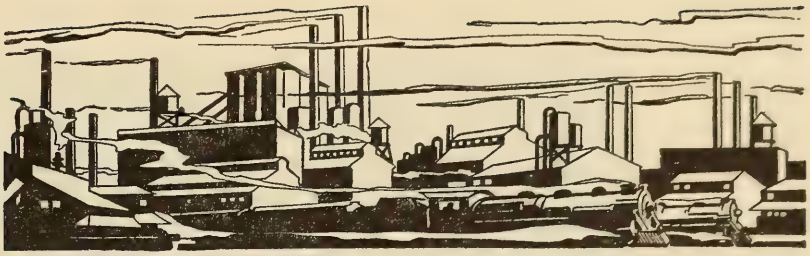
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and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

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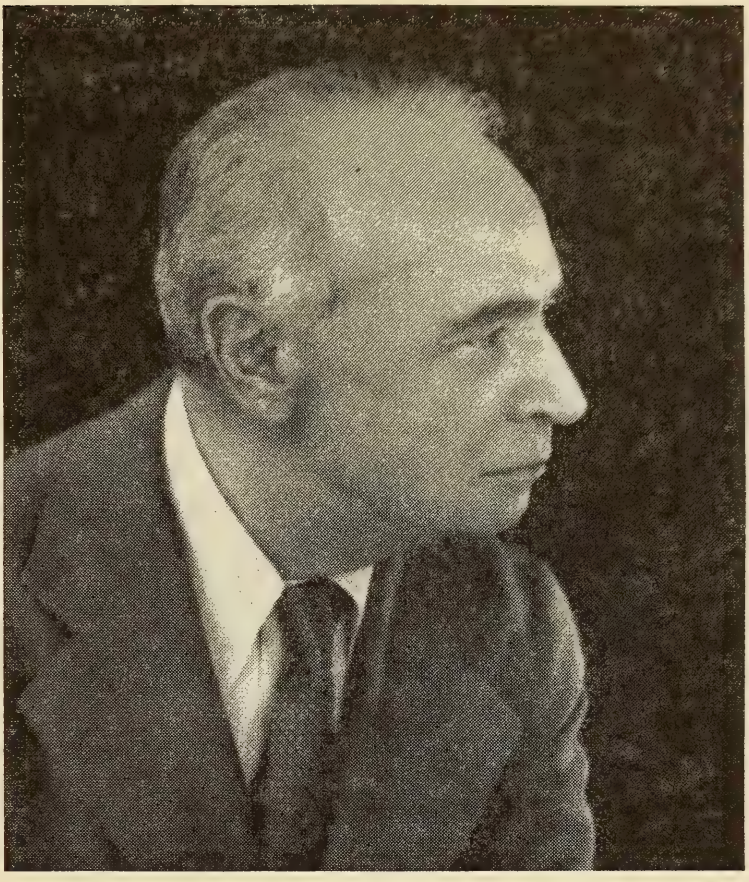
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From July 8 to August 13 last, he conducted at the Berkshire Festival. He flew from New York to Paris on September 21, and within the week had flown to Israel. After filling return engagements there until November, he flew on the sixth of that month to Paris, and thence to New York, arriving the eighth. From November 21 through December 9 he will conduct the Boston Symphony Orchestra at home and on visits to Providence, Newark, New York, Brooklyn, and Washington. Subsequently he will conduct the Israel Philharmonic on its first American tour.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

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Mozart Symphonies in E major (26); A major (29); *B-flat (33); C major (34); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, "Idomeneo," "La Clemenza di Tito"; Air from "Magic Flute" (Dorothy Maynor)
Piston Prelude and Allegro (Organ: E. Power Biggs)
Prokofieff *Classical Symphony (new recording); Violin Concerto No. 2 (Heifetz); "Lieutenant Kije," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5
Rachmaninoff "Isle of the Dead"; "Vocalise"
Ravel "Daphnis and Chloé," Suite No. 2 (new recording); Rapsodie Espagnole; **"Mother Goose" (new recording); **Bolero
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie "Gymnopédie" 1 and 2
Schubert **"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Shostakovitch Symphony No. 9
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever"; "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring"; "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"; "Till Eulenspiegel's Merry Pranks"; *"Don Juan"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; Overture "Romeo and Juliet"; "Francesca da Rimini"
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chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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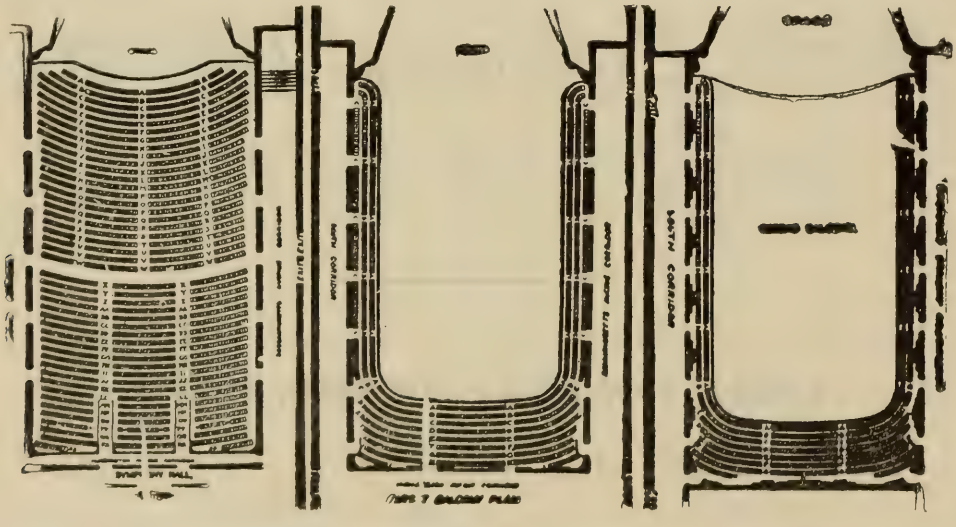
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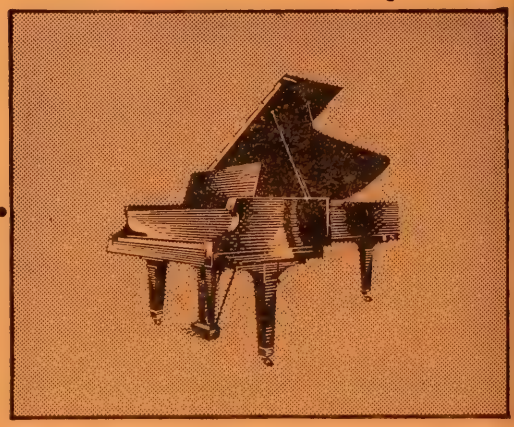
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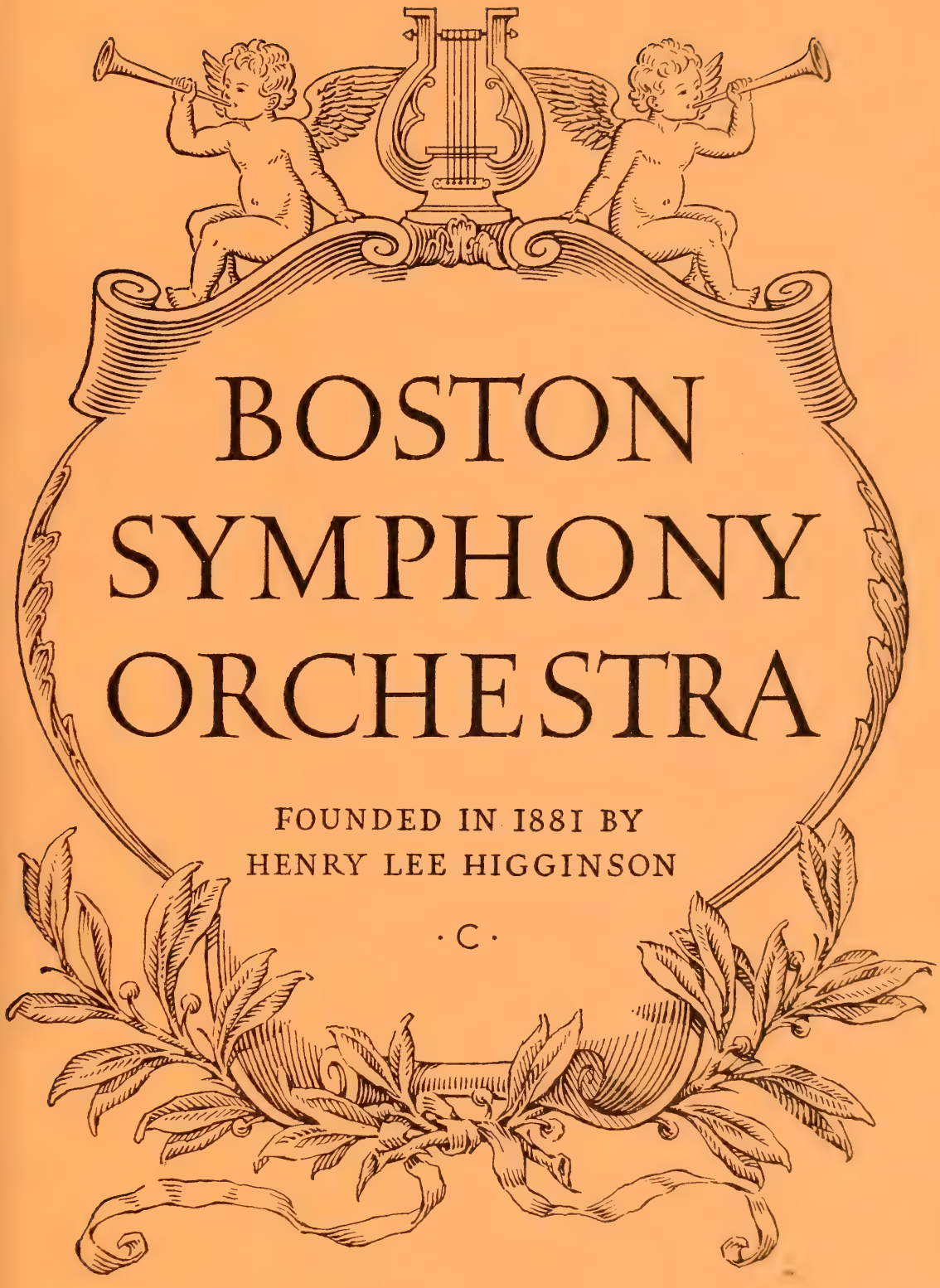


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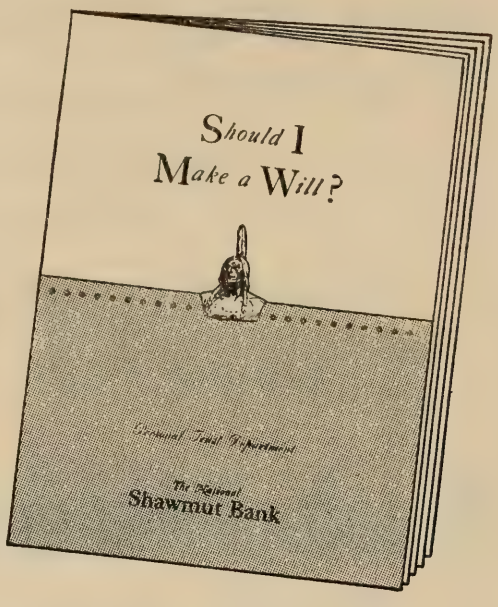
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OPEN REHEARSAL – JANUARY 24

The third of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Wednesday evening, January 24, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Pierre Monteux.

The remaining open rehearsals will be given on Thursday evenings, March 1 and April 26, Charles Munch conducting.

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IV. Hornpipe
V. Andante espressivo
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SCHUMANN.....Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

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BEETHOVEN.....Piano Concerto No. 1, in C major, *Op.* 15

I. Allegro con brio
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III. Rondo: Allegro

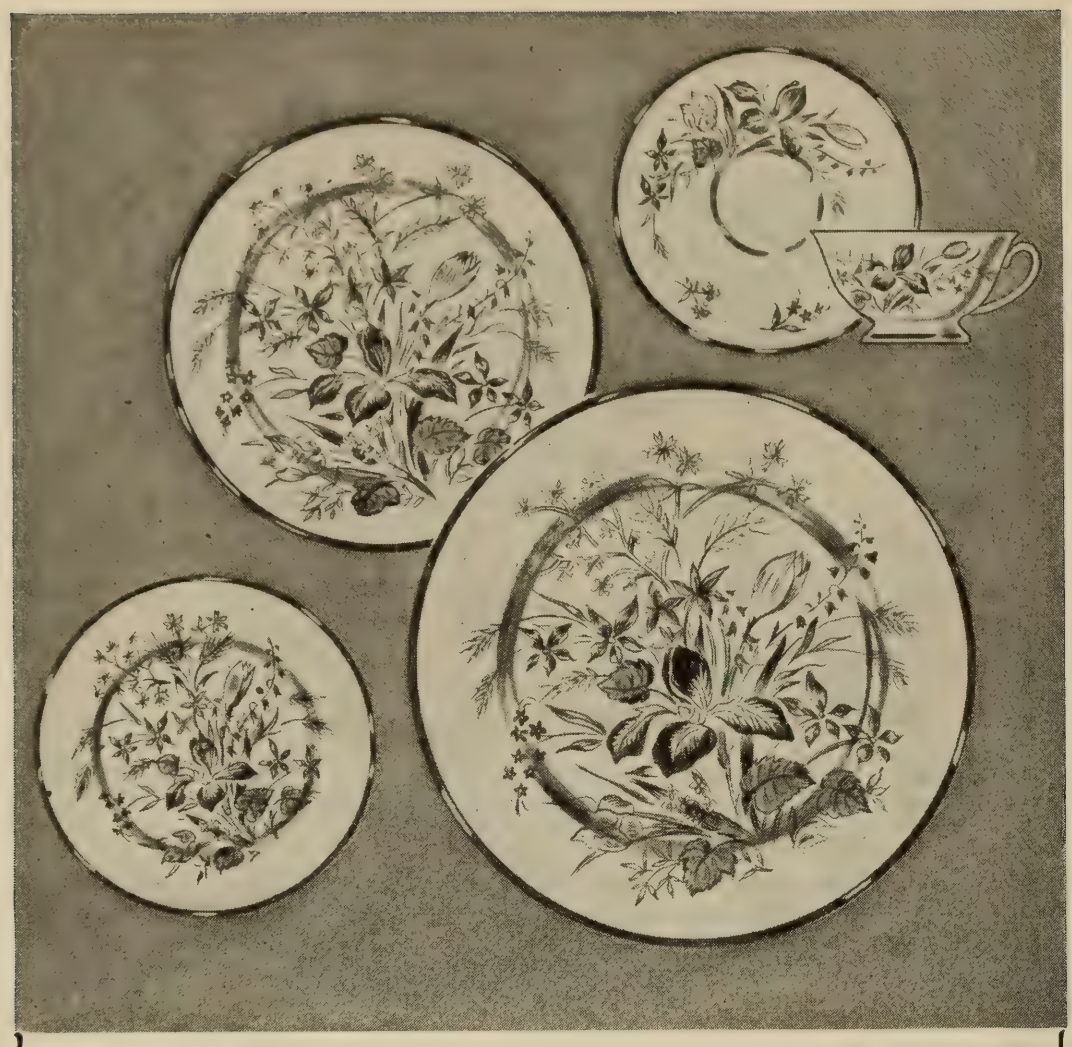
RAVEL.....Rapsodie Espagnole

I. Prélude à la Nuit
II. Malagueña
III. Habanera
IV. Feria

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Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.



presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated



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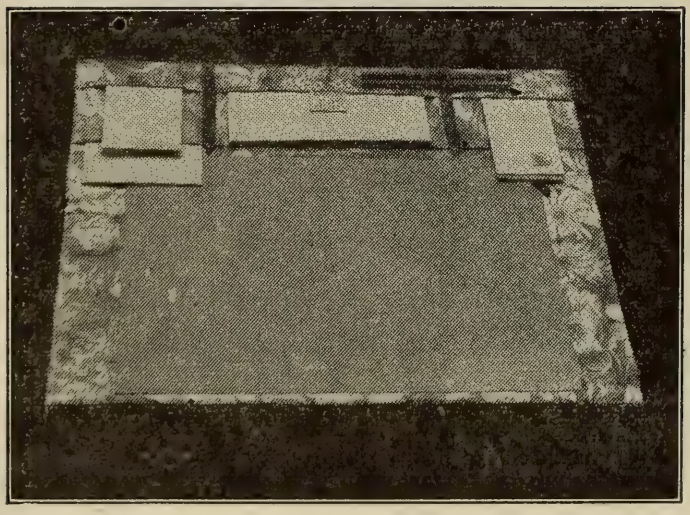
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Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal



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Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

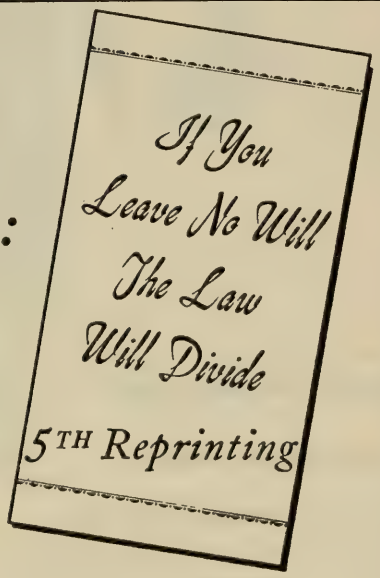
Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report

---

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

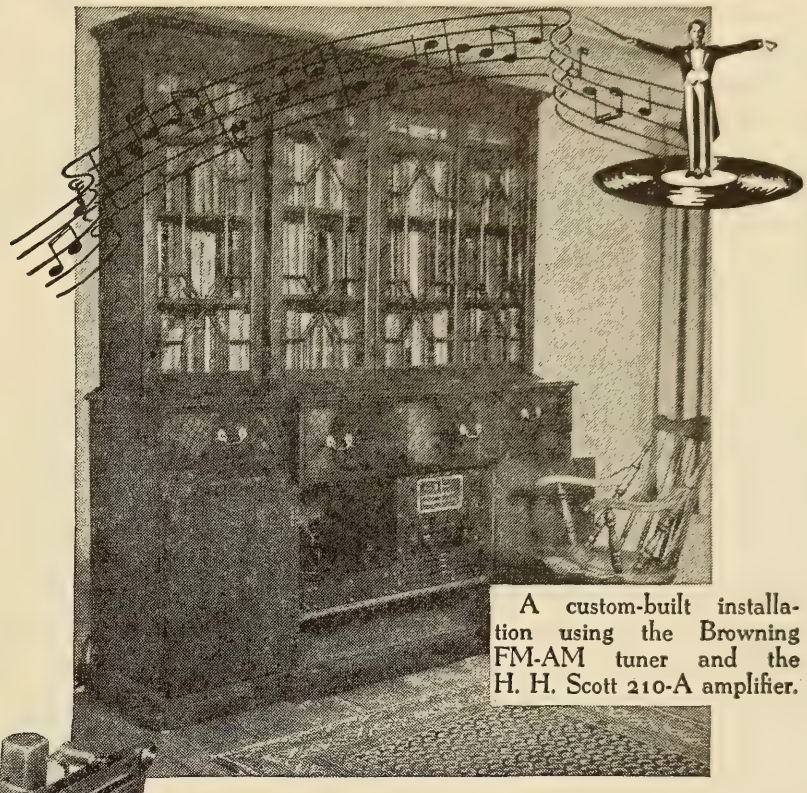
"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M.



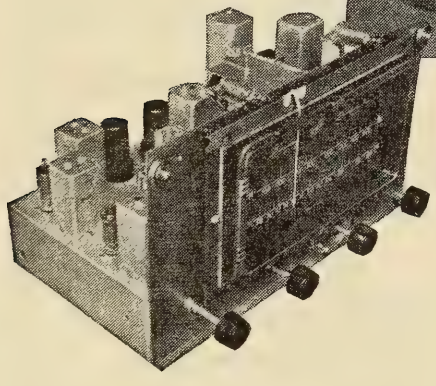
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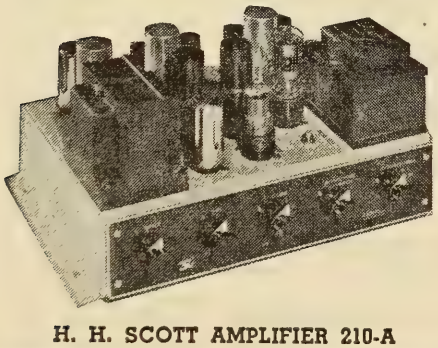
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that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

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Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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To the Patrons and Friends of

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The Orchestra closed the 1949–50 season with an operating deficit of $306,652.46 before contributions and investment income, which compares with a deficit of $199,345.73 for the previous year.

This very sizable increase in the deficit was largely the result of a $60,000 decrease in record royalties as well as a reduction in broadcasting receipts and in Symphony Hall rentals. Furthermore, $24,575 was spent to complete the rebuilding of the organ. The Festival Concert receipts were less than a year ago and a smaller enrollment at the School reduced income from that source.

Strenuous efforts are being made not only to increase our income but to curtail expenses. The financial position of the Orchestra, although very grave, is certainly not yet hopeless. We rely with confidence on the generous support of our friends and subscribers.

During the year the Endowment Fund was increased through the receipt of the following bequests:

Arthur W. Moors	$10,000
Alice Shattuck	10,000

Unrestricted bequests were received from the Estate of

Fannie P. Mason	$50,000
Allston Burr	10,000

These unrestricted bequests were used to meet the operating deficit and, therefore, could not be added to our reserve funds.

Accounts for the year ended August 31, 1950 have been audited by the firm of Patterson, Teele and Dennis.

Respectfully submitted,

Richard C. Paine, *Treasurer*

Boston Symphony Orchestra, Inc.

November 24, 1950

BOSTON SYMPHONY ORCHESTRA, INC.

for the season 1949–1950

WINTER SEASON, POPS AND ESPLANADE CONCERTS:			
INCOME:			
Receipts from concerts		$747,290	
Receipts from other sources:			
Record Royalties		106,202	
Broadcasting		23,830	$ 877,322
EXPENSES:			
Compensation of players, conductors and soloists		$669,349	
Concert costs (transportation, living allowance, hall rentals, etc.)		173,662	
Administrative and general expenses		197,138	
Operation of Symphony Hall		68,648	$1,108,797
Deficit before contributions and investment income			($231,475)
Less:			
Gifts from Friends		$ 79,964	
Esplanade Contributions		6,073	
Endowment and free funds income		26,889	112,926
Net Deficit from Boston operations			($ 118,549)
BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School):			
INCOME:			
Tickets Sales		$238,274	
Tuition		40,831	$ 279,105
EXPENSES:			
Compensation of players, conductors, soloists and living allowances		$137,368	
Faculty salaries and living allowances		48,840	
Administrative and general operating expenses		106,345	
Maintenance of Tanglewood Property		39,219	
Amortization of construction		22,510	$ 354,282
Deficit from Berkshire Operations before contributions			($75,177)
Less — Contributions from Friends of the Berkshire Music Center			27,742
Net Deficit from Festival and Summer School			($ 47,435)
DEFICIT for the Season 1949–1950			($165,984)
To meet the above deficit the following funds were used:			
Balance of Reserve Fund — August 31, 1949		$	14,092
Bequest of Allston Burr			10 000
Bequest of Fanny P. Mason			50,000
Transfer from the Koussevitzky 25th Anniversary Fund			91.892
			$165,984

Boston Symphony Orchestra, Inc.

STATEMENT OF FUNDS

August 31, 1950

Endowment Fund — Represented by:			
Investments (approximate market value $496,372)		$450,128	
Land and Building—Symphony Hall	$421,330		
Less: Mortgage Payable	60,000	361,330	
Cash in Bank		3,859	$815,317
Trust Funds—Represented by cash and securities at approximate value:			
The Adele Wentworth Jones Fund		$ 12,683	
The Mark M. Horblit Fund		19,870	$ 32,553
Scholarship Funds—Represented by cash and securities:			
Tanglewood Revolving Scholarship Fund—established by RCA Victor		$ 56,774	
Jascha Heifetz Fund—established by Mr. Heifetz and various contributions		9,360	
Selly A. Eisemann Memorial Fund—established in memory of Mrs. S. A. Eisemann		2,152	$ 68,286
Serge Koussevitzky 25th Anniversary Fund			$58,107.71

To the

Trustees of Boston Symphony Orchestra, *Inc.*

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Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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Brahms: Symphony No. 4, in E Minor, Op. 98*
Ravel: La Valse
Beethoven: Symphony No. 7 in A*

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

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For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841,

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Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."* Schumann noted in the diary: "Sketched January 23 to 26, 1841,"

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*

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and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how

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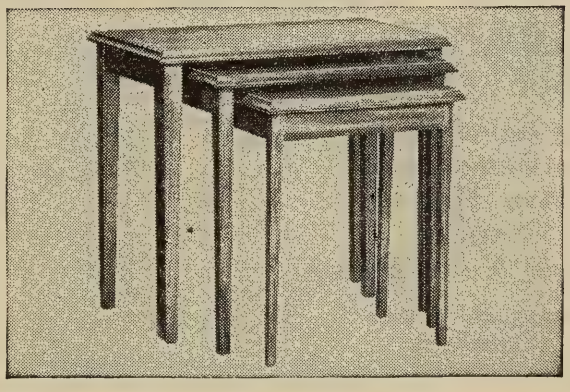
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little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could



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not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms

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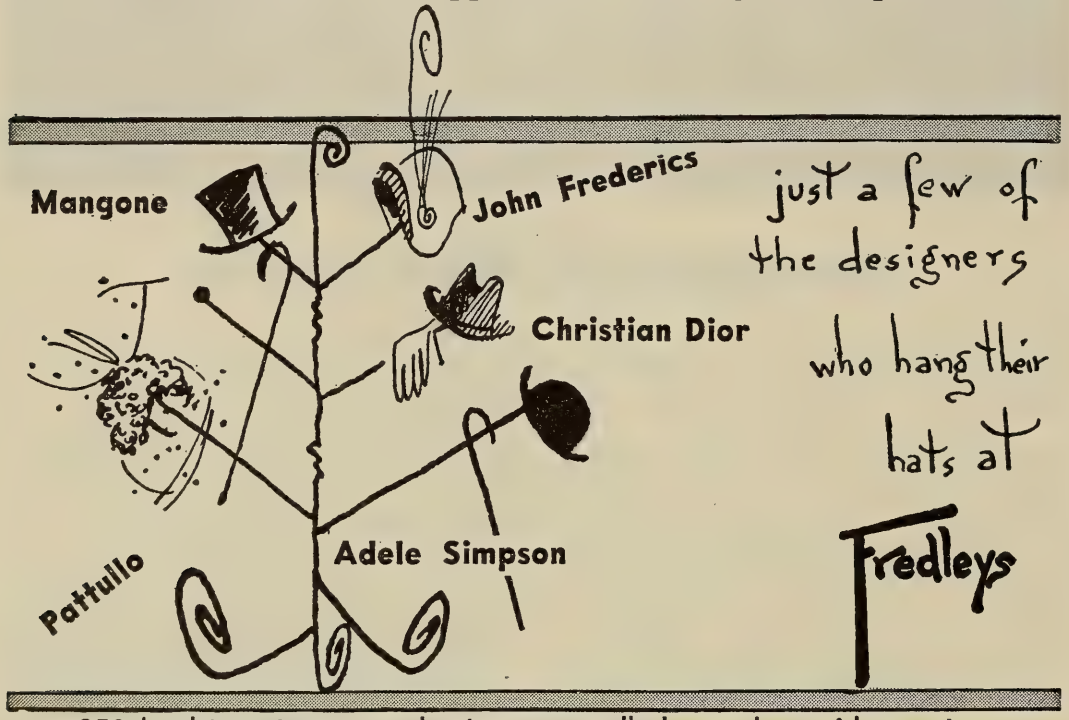
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imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance



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of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo.

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Composed in 1797, this Concerto had its first performance in Prague in 1798. It was published in 1801 and dedicated to the Princess Odescalcchi, née Keglevics.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, timpani, and strings. The performances December 10–11 were the first in the Friday and Saturday series.

THE Concerto in C major is the second in order of composition, the one in B-flat major having been composed in 1794.* Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe.† But it was not the awe

* The Second Concerto has never been performed by this orchestra in Boston.

† Beethoven was at an Augarten concert with John Cramer, the pianist-composer, when Mozart's Concerto in C minor (K. 491) was being performed. A fresh theme in the rondo brought from Beethoven the exclamation: "Cramer, Cramer! We shall never be able to do anything like that." "As the theme was repeated and wrought to a climax," says Thayer who had the anecdote from Cramer's widow, "Beethoven, swaying his body to and fro, marked the time and in every possible manner manifested a delight rising to enthusiasm." This happened in 1799, while Beethoven's C major Concerto still lay in manuscript.

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of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice — a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestra exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change — more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of



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imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major Concerto, which reaches a greater point of glow than the one in B-flat. The orchestra is freer, as in the *Largo,* where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this Concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The Concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong *"In Mantua in Banden der treue Hofer sass."* But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and *tutti.*

In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two-piano concertos, then just published, and drew a sharp complaint

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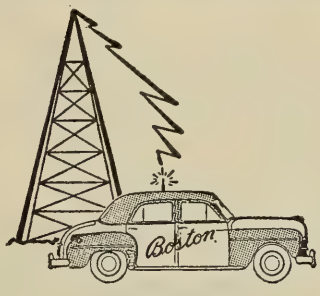
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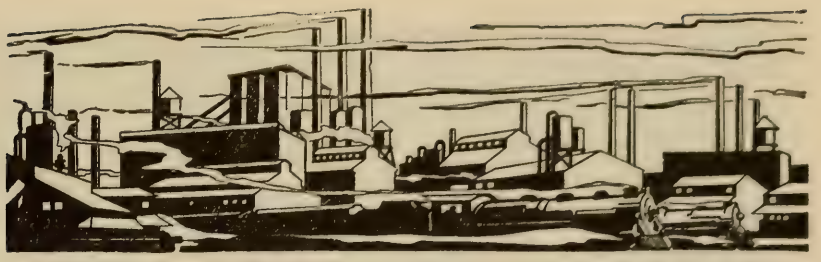
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from the composer, directed at the publisher Hofmeister in that town: "As regards the Leipzig O — [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored." He also wrote to the firm of Breitkopf & Härtel in the following spring; "You should recommend to the Messrs. your critics greater care and wisdom." Their "howls" had given him a moment of humiliation, but he "could not get angry," realizing that "they did not understand their business." As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections — his orchestral thoughts were expanding as he then worked upon his Third Concerto in C minor. "They did not understand their business," if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.

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Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his program when he appeared as guest conductor of this Orchestra January 14, 1928.

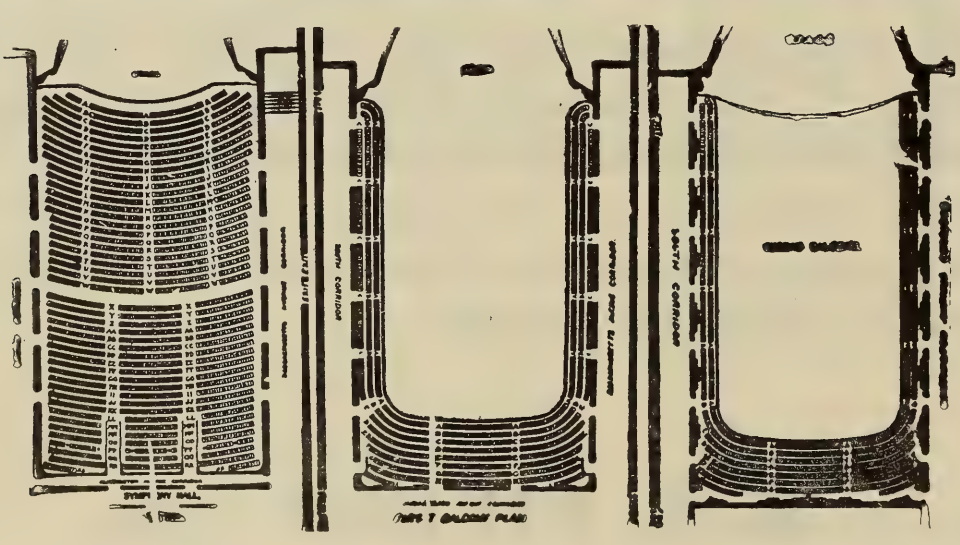
The most recent performance at these concerts was April 20, 1945.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to *"Mon cher Maître,* Charles de Bériot."

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The *"Prélude à la nuit"* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo,* is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two

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clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *"Habanera"* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

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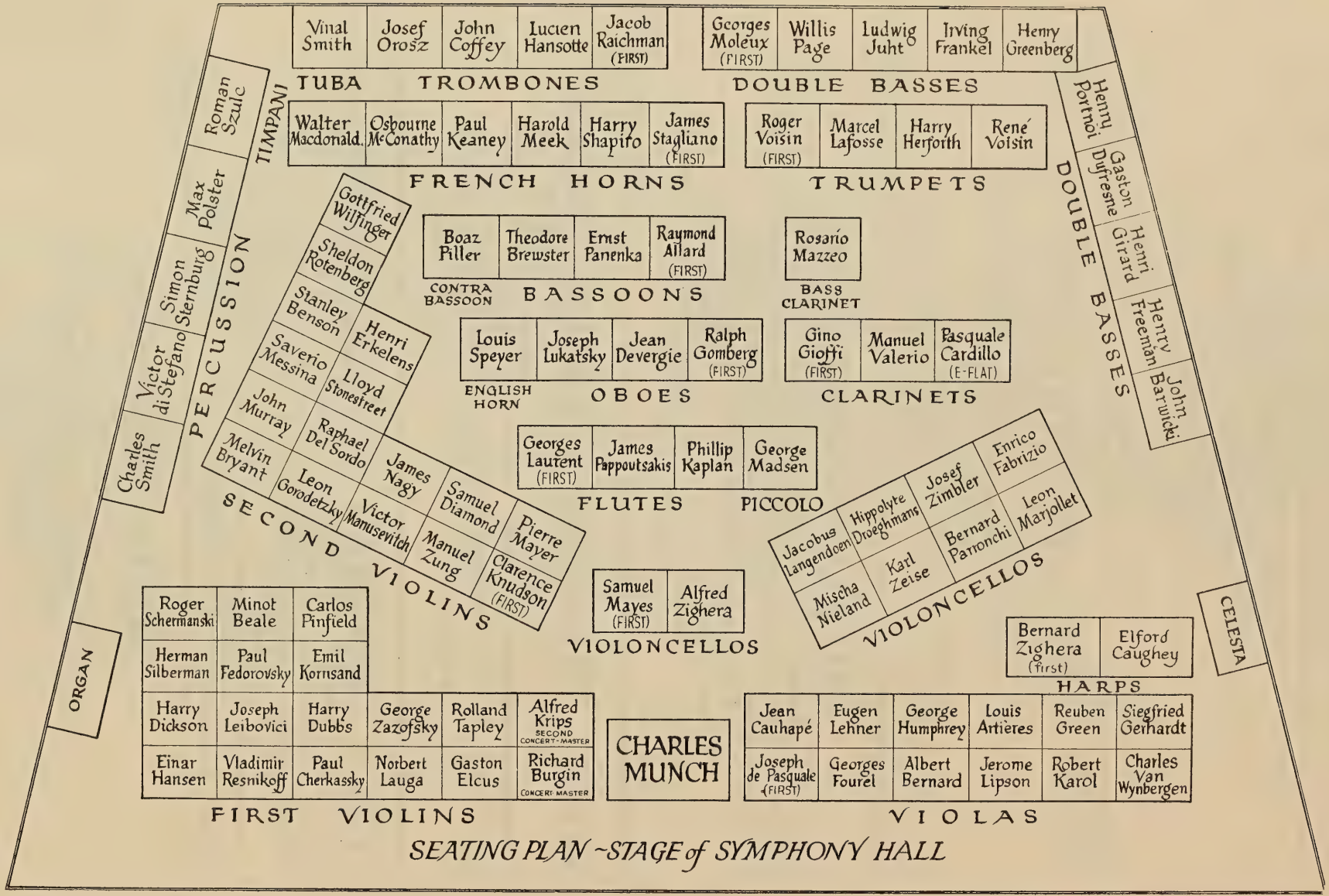
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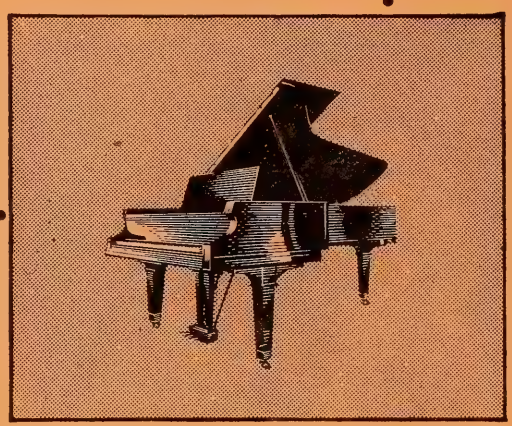
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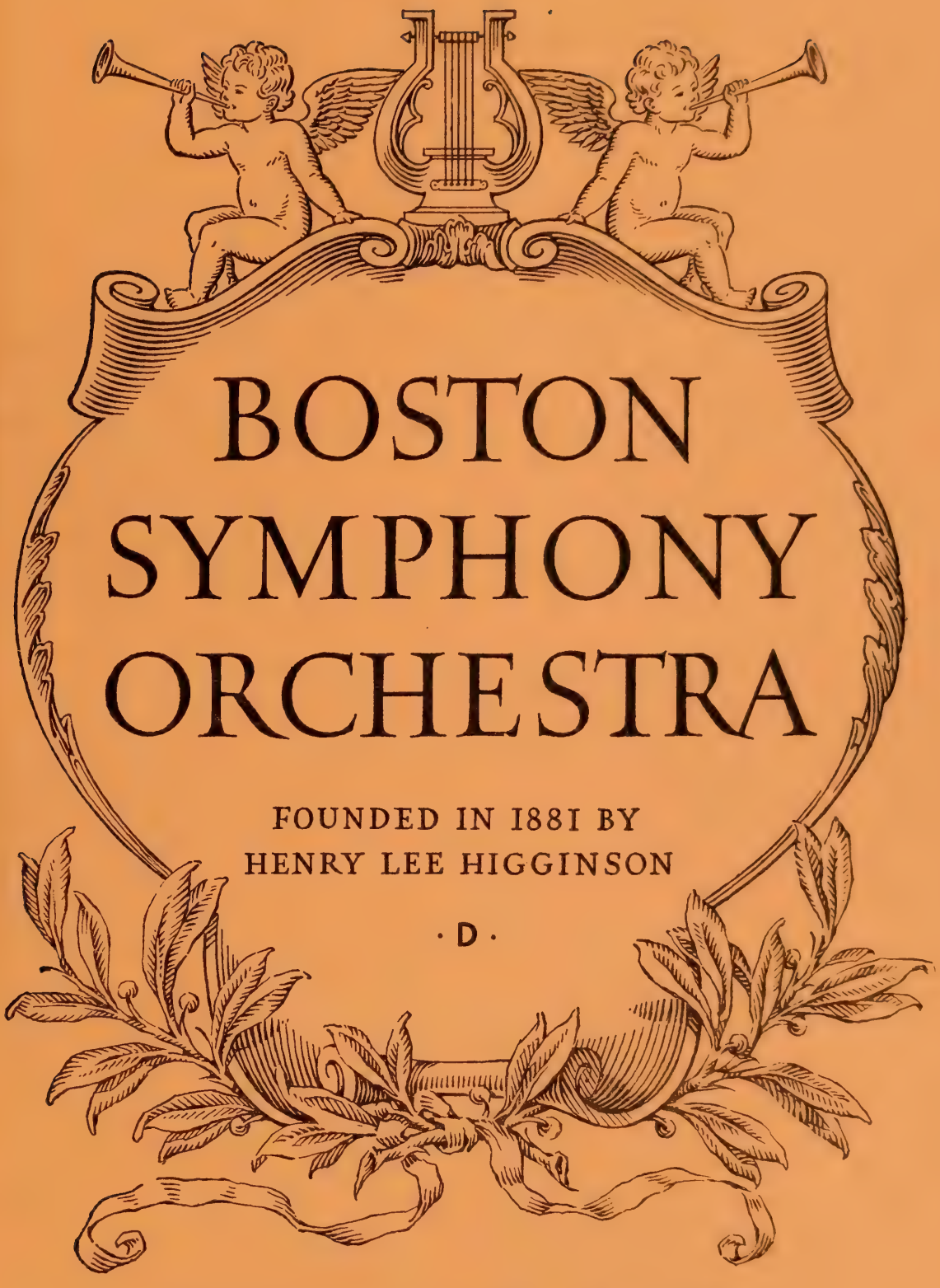


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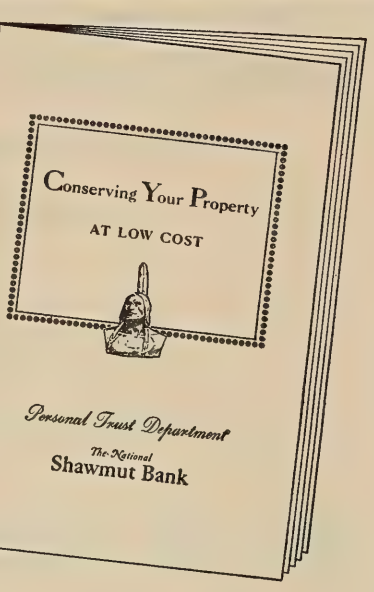
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The third of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Wednesday evening, January 24, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Pierre Monteux.

The remaining open rehearsals will be given on Thursday evenings, March 1 and April 26, Charles Munch conducting.

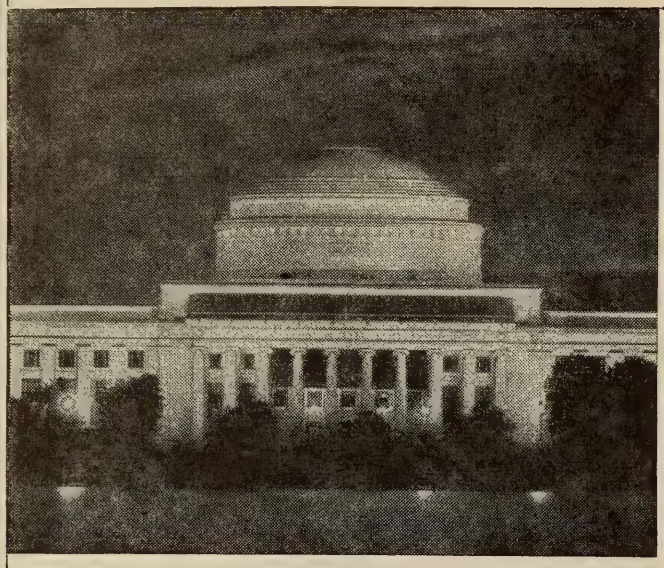
Admission to single rehearsals, $2 (tickets at Box Office).

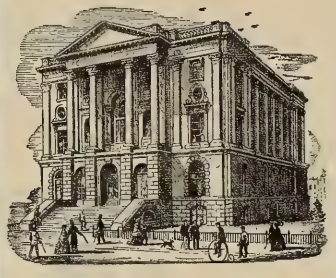


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TUESDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

SAINT-SAËNS.....Overture to "La Princesse Jaune"

TCHAIKOVSKY.....Concerto for Violin in D major, *Op.* 35

I. Allegro moderato
II. Canzonetta; Andante
III. Finale: Allegro vivacissimo

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Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of a Witches' Sabbath
Larghetto: Allegro

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Overture to *"La Princesse Jaune,"* Opéra Comique in One Act, *Op.* 30

By Camille Saint-Saëns

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

When Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale,* performed at the *Concerts Pasdeloup,* April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent,* composed in 1864–65, was not to be produced until 1877, and *Samson and Delilah,* upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.



La Princesse Jaune was a venture into the quasi-Japanese, antedating *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. *"Au diable le Japon!"* The opera ends with the embrace of the lovers in a joyous *kermesse.*

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.

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CONCERTO FOR VIOLIN, IN D MAJOR, *Op.* 35

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

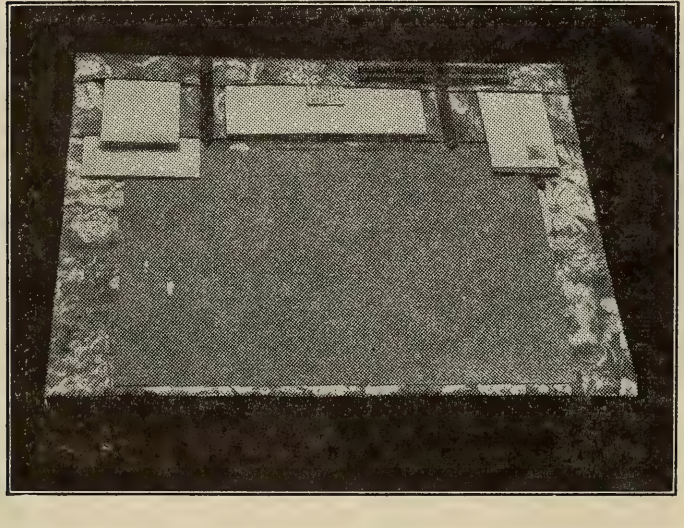
Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell in New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was first played at these concerts by Alexandre Petschnikov on January 27, 1900.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

The dedication is to Leopold Auer.



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Violinists have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may even more emphatically be said about his Violin Concerto.

The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme. von Meck on March 27 with enthusiasm about Lalo's "Symphonie Espagnole," in which he found "freshness, piquant rhythms, beautifully harmonized melodies." Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he "studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this

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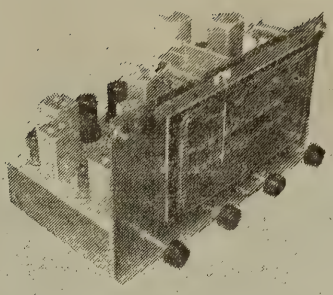
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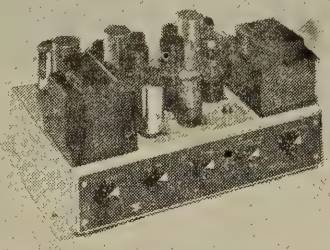
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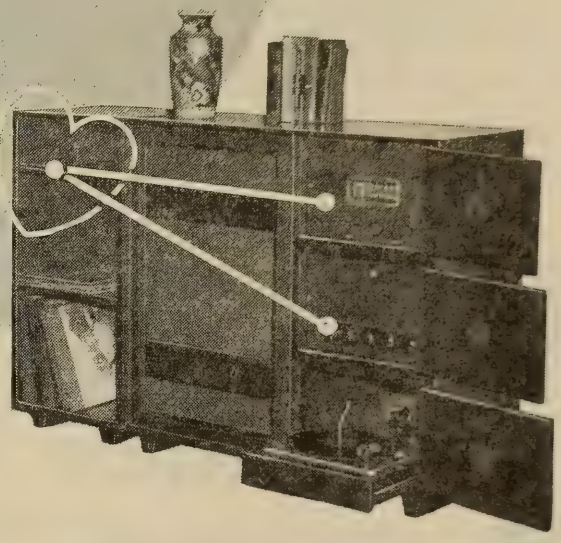
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one, and he wrote to his publisher Jurgenson on April 20: "The violin concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

Tchaikovsky sent a copy of the Concerto to Mme. von Meck before its publication. With the canzonetta she was "delighted beyond description," but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on June 22 — "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

Tchaikovsky dedicated the new concerto to his friend Leopold Auer,



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head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, a third violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:—

"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do

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not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time

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was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, stoutly defended the abused piece:—

"I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me — I had to bear many rude things from Colonne and Pasdeloup — fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to

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the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo,* not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered accordingly."

In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (December 27, 1881):— "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage

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shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he "was born hating programme music and the Russian school"), the Concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

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Mr. Auer was approached by the *Musical Courier* of New York many years later for a full explanation of his stand, and he wrote from St. Petersburg (January 12, 1912):

"You have requested me to explain the true circumstances relating to Tchaikovsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in order to put an end to the various stories so constantly appearing in newspaper reports and concert programs in connection with public performances of the concerto.

"When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.

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"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also



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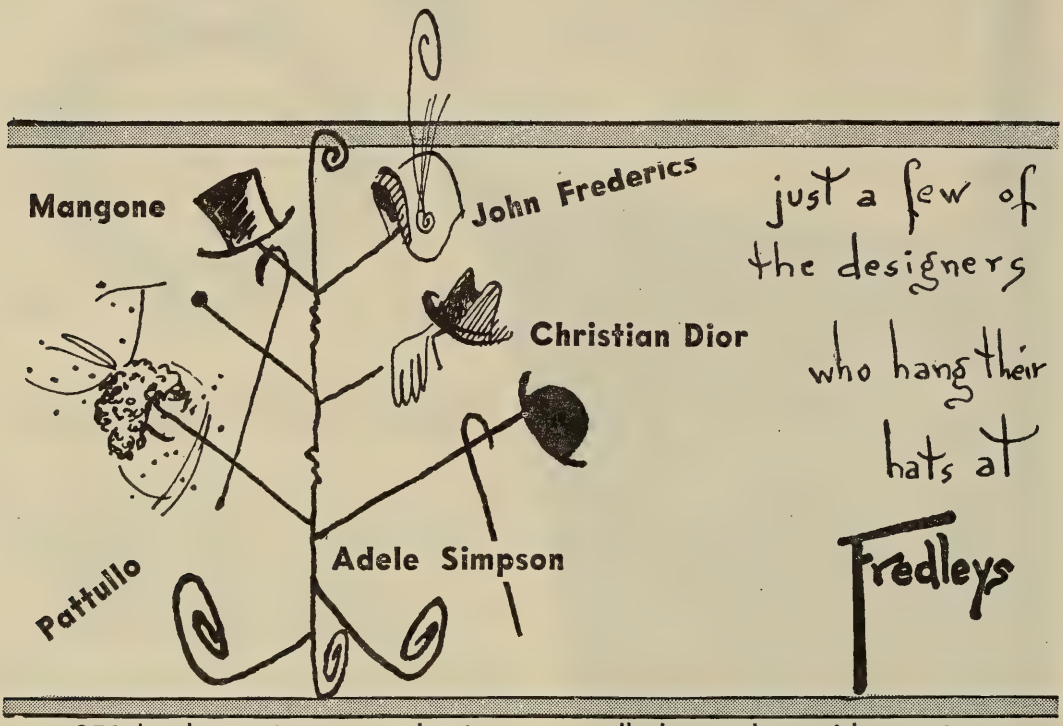
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by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely æsthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

"Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name in the dedication is that when the original publisher, Jurgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the or-



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chestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

(Signed) L. AUER."

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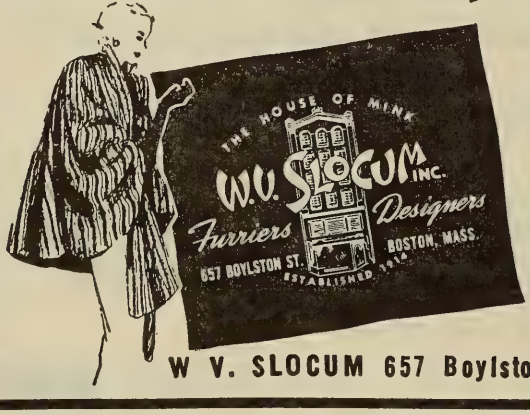


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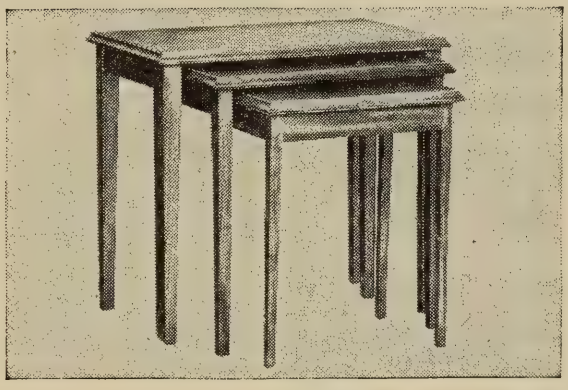
Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: The *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

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THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses verités"* with which Berlioz charged her in his letter to Fernand (April 30,

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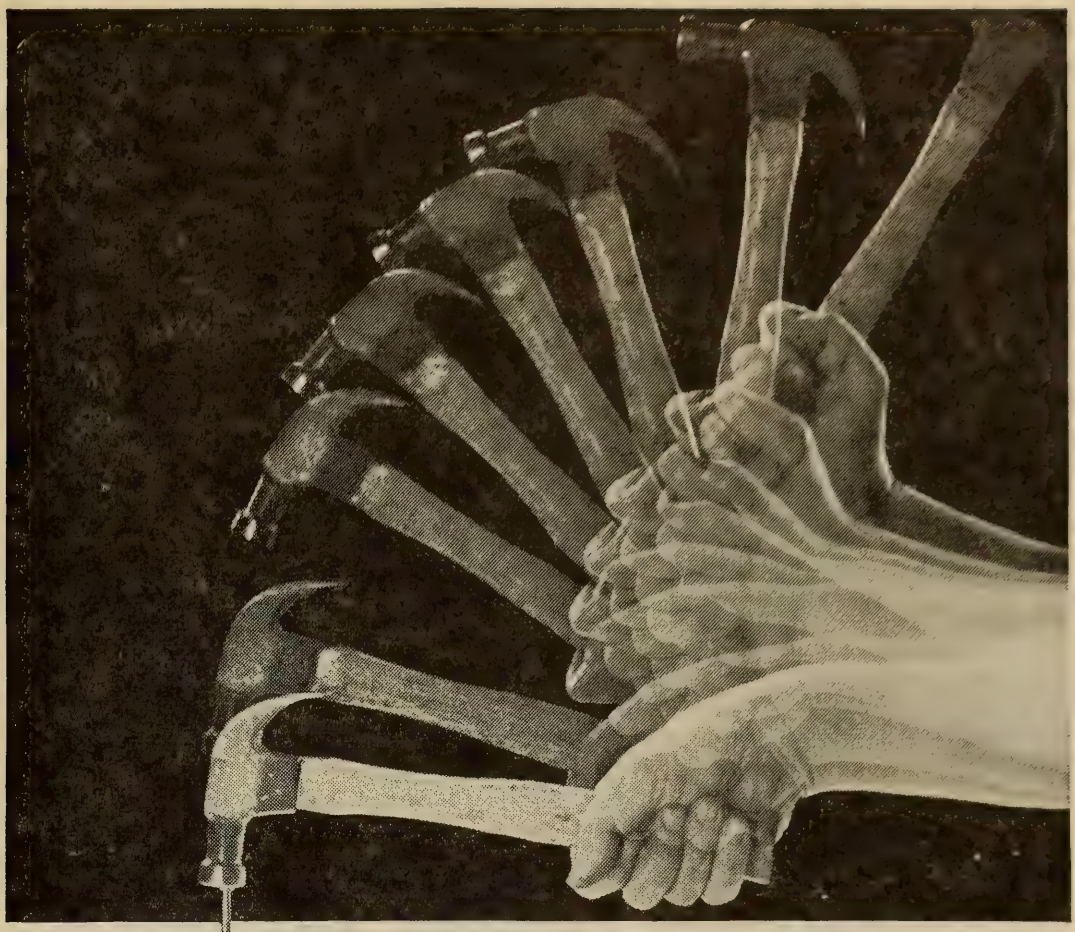
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1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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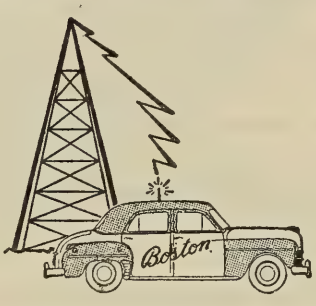
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been intended to capture public attention – which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun* brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated – let

* *Berlioz and the Romantic Century,* 1950.

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alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name — Estelle — were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

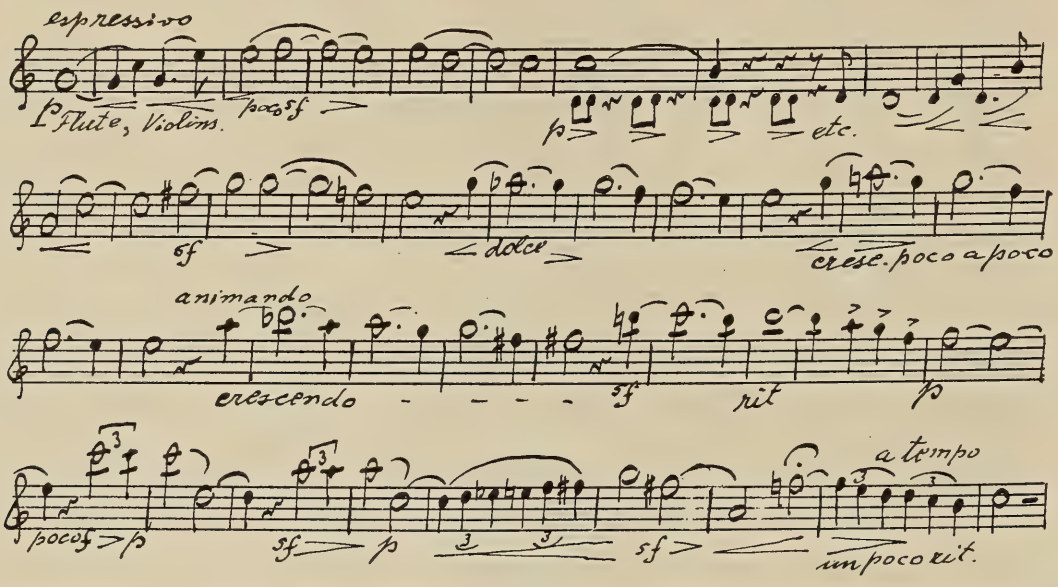
Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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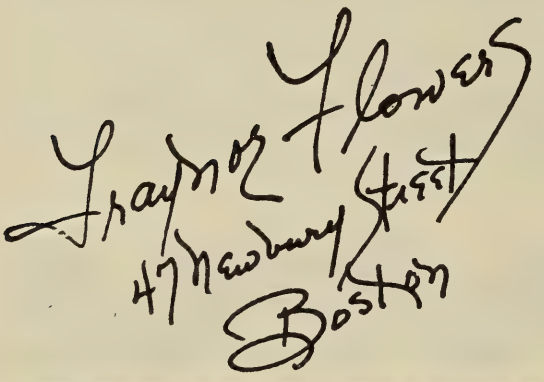
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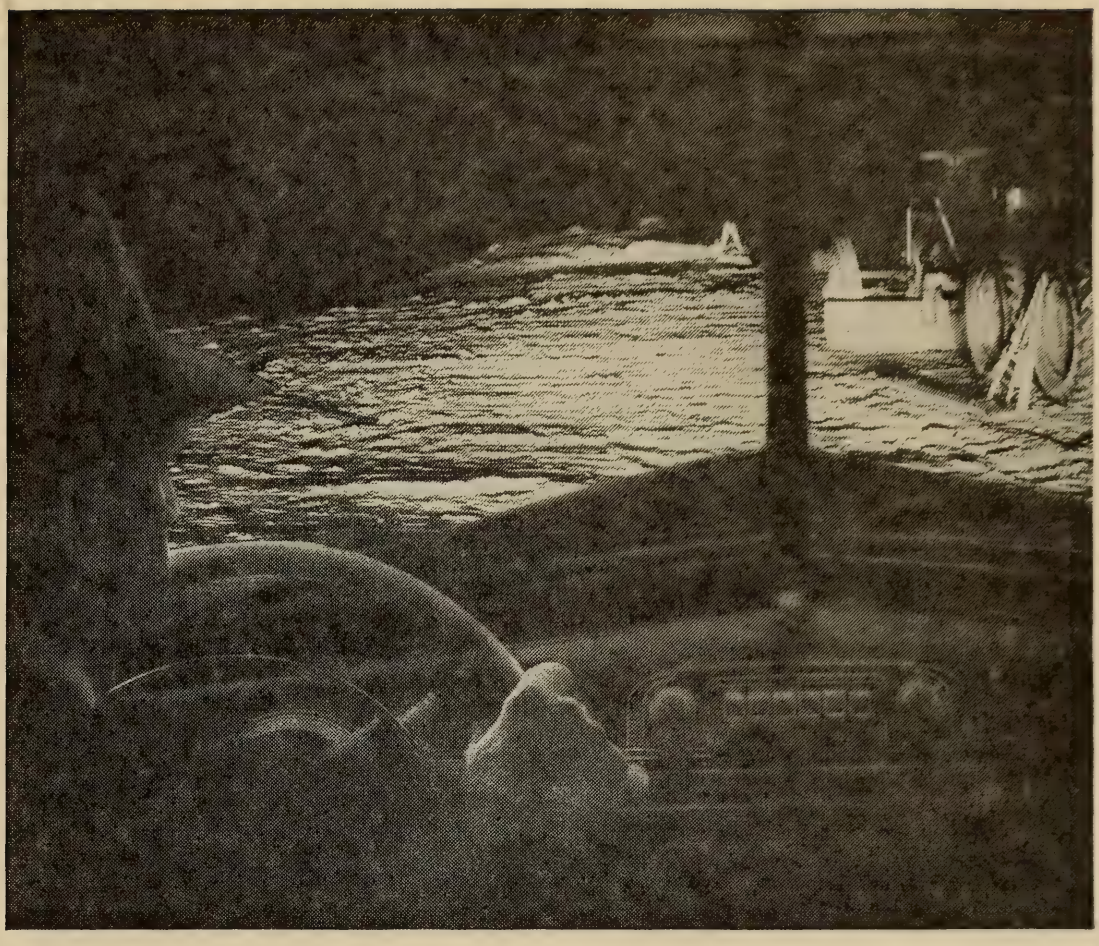
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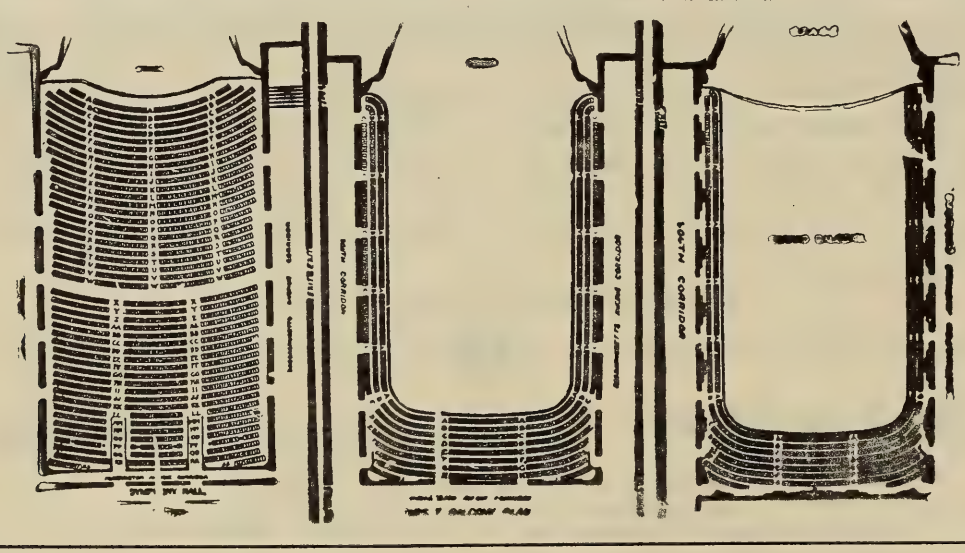
movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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Robert Schumann, defending the "Fantastic Symphony," made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. (Schumann had no great faith in labels — in his "Carnaval" the labels were afterthoughts). The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal program, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

* Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his "*Lélio*," declaimed publicly while Fêtis sat in his box.

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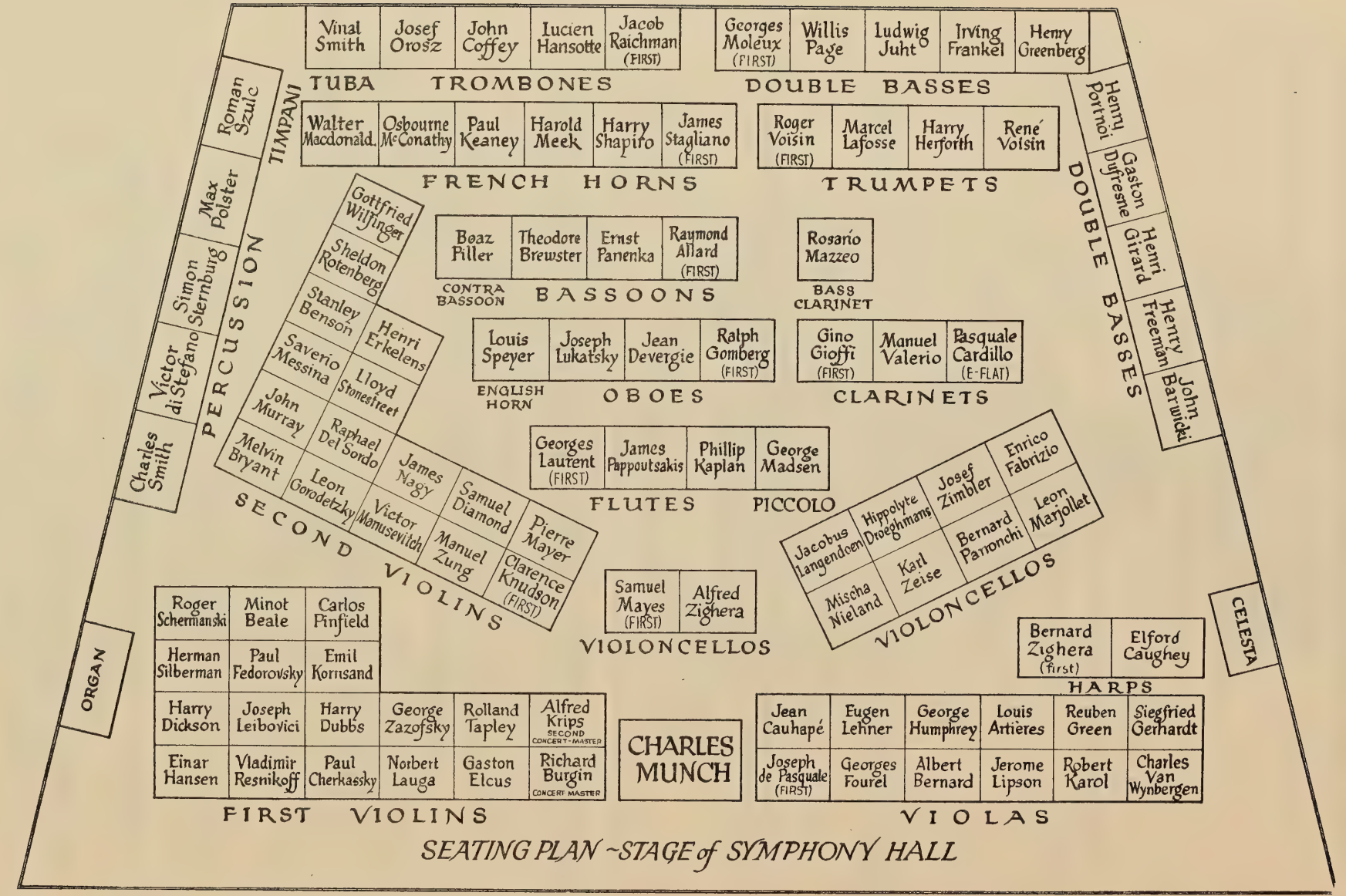
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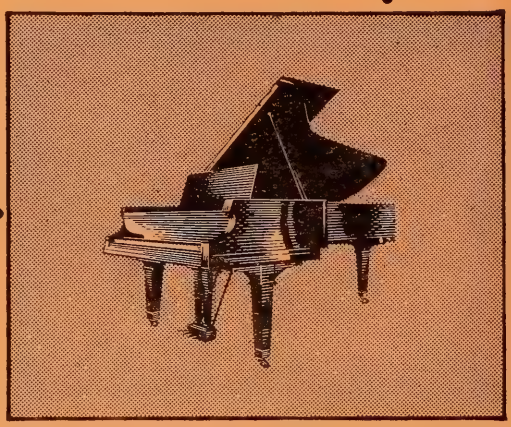
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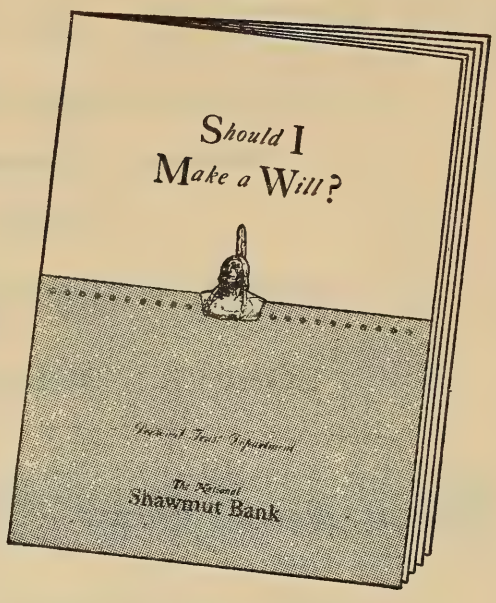
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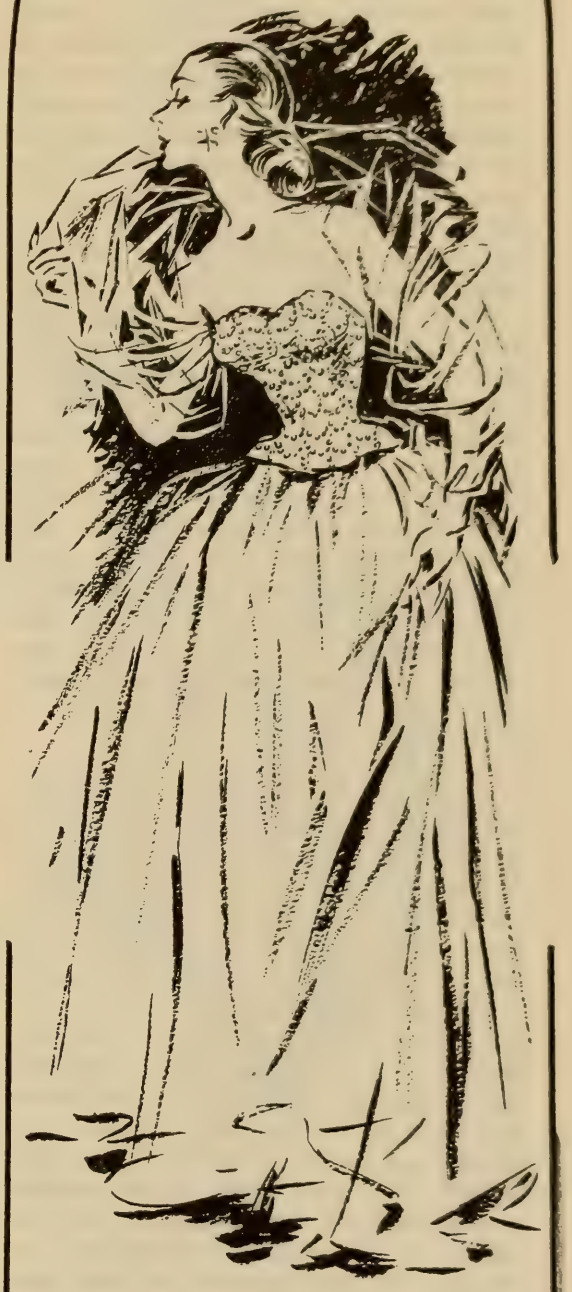
By Virgil Thomson

(From the *New York Herald-Tribune*, October 22, 1950)

Paying the bills of any local symphony orchestra or opera company used to be the privilege of the local philanthropists. That was in the time when incomes were not taxed, even large ones. Nowadays, with very little money available from this source, meeting the annual deficit is a great worry to musical trustees and managements. A capably organized drive may do the trick once in a while, but repeated every year, this method becomes burdensome to operate and decreasingly effective. What our musical institutions all yearn for is money in large lumps. Looking around for possible sources of this, it is ever so easy to imagine help as coming from Federal, state or municipal funds. Curiously enough, a good deal of such help is now being received, and it seems likely that more will be available in the future. A trend in that direction is definitely visible across the country.

Our own Philharmonic and Metropolitan Opera have been disappointed this year in not receiving remission of the Federal amusement tax. They had hoped a ruling could be obtained to the effect that their public occasions, being not offered for profit, were not classifiable as entertainment, were not any kind of luxury but pure education. In that case they could have kept ticket prices at the level that has long included a 20 per cent tax and turned into their own accounts that part of the

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price that now goes to the Federal government.

Thousands of similar institutions in the country would have benefited by such a remission, but so far the revenue office has not allowed it. Our Federal government, in fact, has long been resistant to engaging itself with the educational pattern. It does not hesitate about supplying useful information to farmers of about expounding natural history and even archeology in the national parks, but it will probably be the last of our administrative agencies to assume full involvement with matters of art.

State governments are more amenable in all that regards public instruction, especially when a project can be executed in the existing framework of a state university. No state, however, has yet produced an orchestra or opera company comparable by artistic standards to those now identified with (and named after) our great cities. These resident establishments are essentially *civic*. Making them at the same time *municipal* is a problem of the next decade, and precedents pointing toward success are beginning to accumulate.

A series of documented articles has been appearing in the monthly "Music Journal," entitled "The Community Symphony Orchestra — Its Establishment and Development." The ninth of these, by Helen M. Thompson, deals with city and similar support. The list of municipal governments contributing directly to the support of a symphony orchestra is large; and that contributing indirectly, through the rendering available of halls, printing presses and advertising facilities, is even larger. The largest sum mentioned as an outright contribution is the $90,000 given annually by the city and county of Los Angeles to the orchestra of that city. Louisville, Ky., provides $74,000; Baltimore, $65,000; Indianapolis, $50,000, and San Francisco, $45,000 for the same purpose. Among the other cities that supply more than $10,000 a year in hard cash to the local orchestra (sometimes in return for free concerts and sometimes not) are Buffalo, Cleveland, Denver, Elkhart (Ind.), Houston, New Orleans, Philadelphia and Sioux City.

It is doubtful whether such monies could be obtained in New York just now for either the Philharmonic-Symphony concerts or the Metropolitan Opera, though the latter did receive several years ago relief from state taxation. Even our impecunious City Center operates without help from the taxpayer. It pays rent to the city and all its taxes, asks no favor, survives by the quality of its productions and the unquestioned interest that these offer to a city of high musical sophistication. Nevertheless, with money being harder and harder to come by and prices not going down, our city government, ever aware of New York's huge cultural appetite, might at any moment decide to foster this, as other cities have done.

A move in this direction was actually contemplated by the late Mayor La Guardia when the Metropolitan Opera was in grave trouble some ten or more years ago. Nothing came of the project, partly because the Metropolitan seemed fearful lest some possibly "political" in terference might reduce further an already precarious musical efficiency and partly because the mayor found the Metropolitan finances hard to understand. Mutual suspicion in cases like this, though obviously to be expected, is neither inevitable nor of necessity permanent. Other cities have proved that municipal aid involves no political patronage, that it can be administered without injury to artistic standards. And it has been shown, too, that such aid need not be indelicately offered.

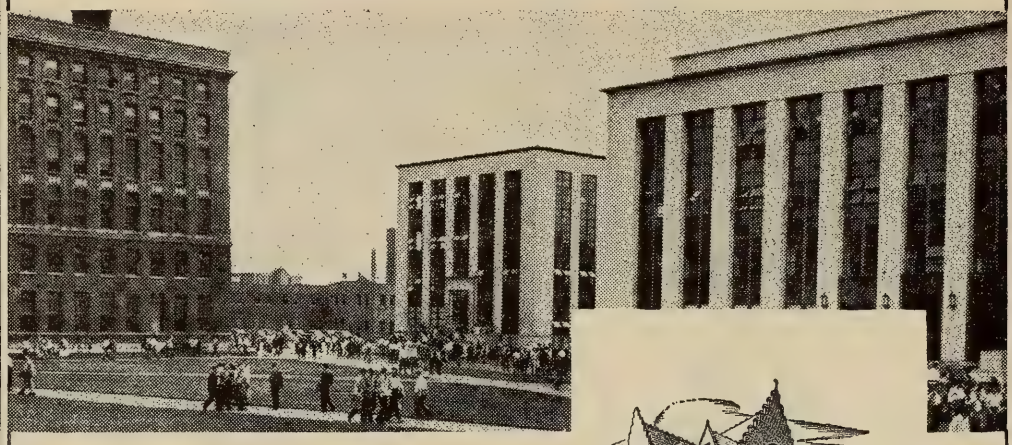
The city does need to be assured that the institution is filling a cultural need, also that it is being operated with a reasonable degree of responsibility. The institution needs to know that whatever aid is received is sincerely intended to further a musical purpose and not for anything else. It need involve no laying on of dirty hands, but it must have evidence that the hands already carrying the burden are relatively clean. Sincerely it is to be hoped that New York City can in the coming decades adopt the practice, notoriously successful elsewhere, of helping out its great musical institutions. These are part of New York's glory and an attraction to visitors. They have a right to be considered in the city's cultural budget. The city, however, if help is to be offered, does have a right to see their books.



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STRAUSS......"Don Juan," Tone Poem
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OVERTURE TO THE OPERA "GENOVEVA," *Op.* 81

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It is now seldom performed.

The overture was performed at the Gewandhaus concerts in Leipzig, February 25, 1850, at a pension fund concert conducted by Schumann. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866.

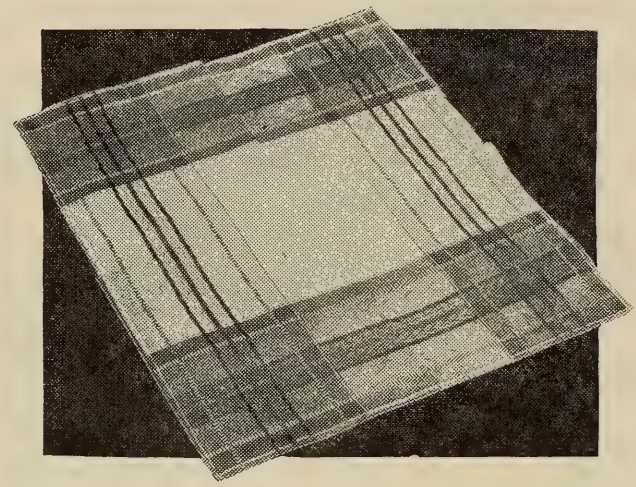
The overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

COMPOSERS like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an



opera, and put his heart into a single, protracted effort. He had written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart, Till Eulenspiegel, Faust,* the *Nibelungenlied, Sakuntala.* When he asked Reinick in 1847 to make a libretto out of the drama of Genoveva, he was aware of Tieck's drama, *Leben und Tod der Heiligen Genoveva,* and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his own quite by himself.

According to a tale in the Golden Legend of the 13th century, retold by later doctors of theology, Geneviève, the daughter of the Duke of Brabant, is plotted against in her husband's absence by his steward, Golo. She is falsely accused of infidelity, banished into the



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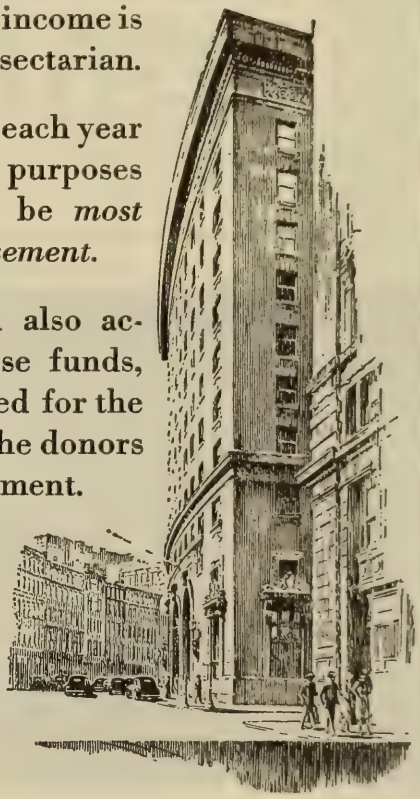
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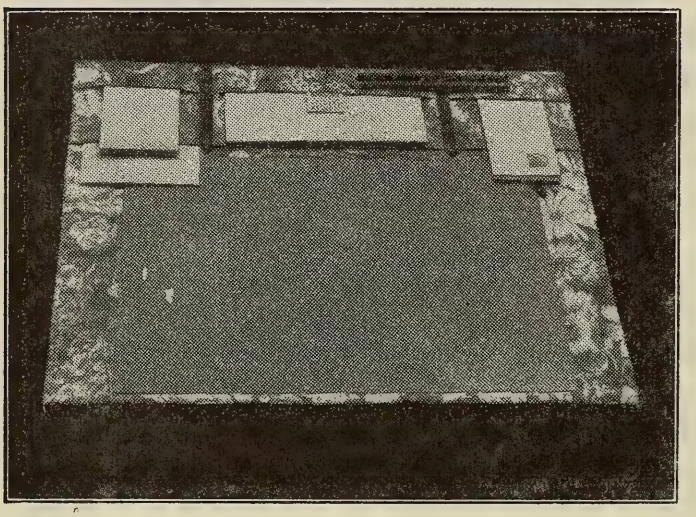
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forests and only after many years exonerated. The story of Schumann's opera is more involved although still based on the pique of the central villain, Golo, when the heroine has (in libretto English) "resisted his amorous importunities." There are dire sub-plots which fail in the end before the abiding virtues of the steadfast wife, Genoveva, while Golo is at last seen to jump from a cliff in despair. Philip Hale, discussing this opera in his program notes, decided that Schumann, "a Romanticist, did not appreciate nor recognize the value of a dramatic subject. In his revision of the text, he did not individualize sharply his characters. Golo is an ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried [the husband] is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic." Yet it should be noted that Schumann could be intensely dramatic in a symphonic sense and that the overtures to such works as *Genoveva* and *Manfred* attain their purposes with fine certainty and have accordingly found a place in concert halls. Mr. Hale in his interesting note, contributed when this overture was last performed, gives a formidable list of composers who have treated the subject of the virtuous Genevieve, including Haydn (in an opera for marionettes), Piccini, Hüttenbrenner



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(remembered as the friend of Schubert), and many others long since forgotten. Offenbach contributed music to "a reckless and impudent parody" produced in Paris in 1867. "The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to a duet on the ground that the *gendarmerie* should not be ridiculed." The difficulty was solved when the character of the gendarme was raised to the rank of sergeant.

Schumann submitted his opera to Leipzig, but was forced to wait through three years of postponements before it was finally mounted. Much was made of the event, friends gathered from far and wide. The retiring Schumann was acutely embarrassed at the friendly demonstration, especially when he was dragged out upon the stage and, according to the custom of the time, a laurel wreath was placed upon his head. There were three performances and the opera was shelved.

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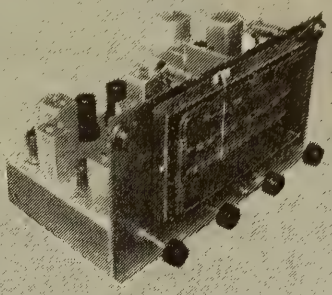
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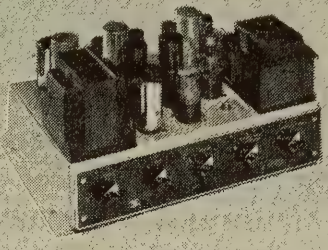
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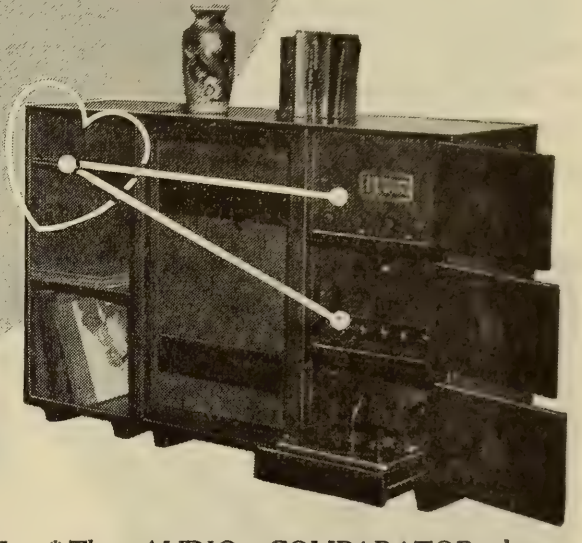


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"DON JUAN," Tone Poem (after Nikolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949.

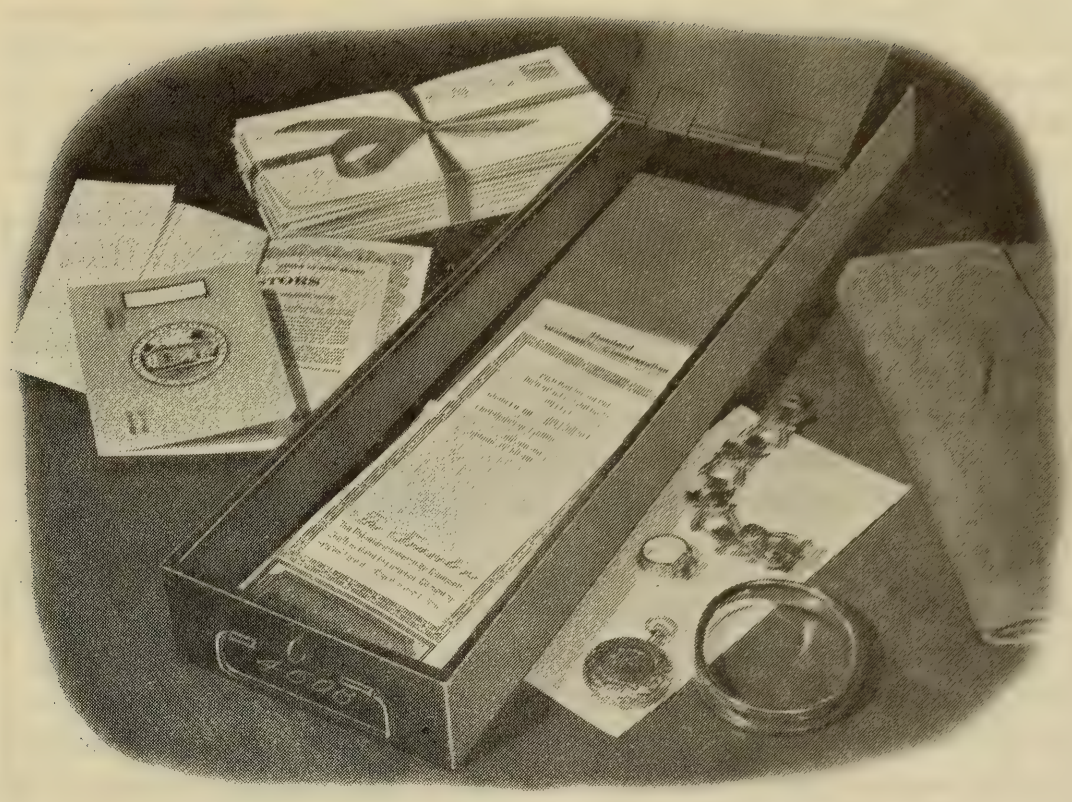
Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien,* and a "Tone Poem" — *Macbeth.* He had ready for his Weimar audience at the second concert of the season a new tone



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poem, *Don Juan,* which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan,* two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every

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human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

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(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody

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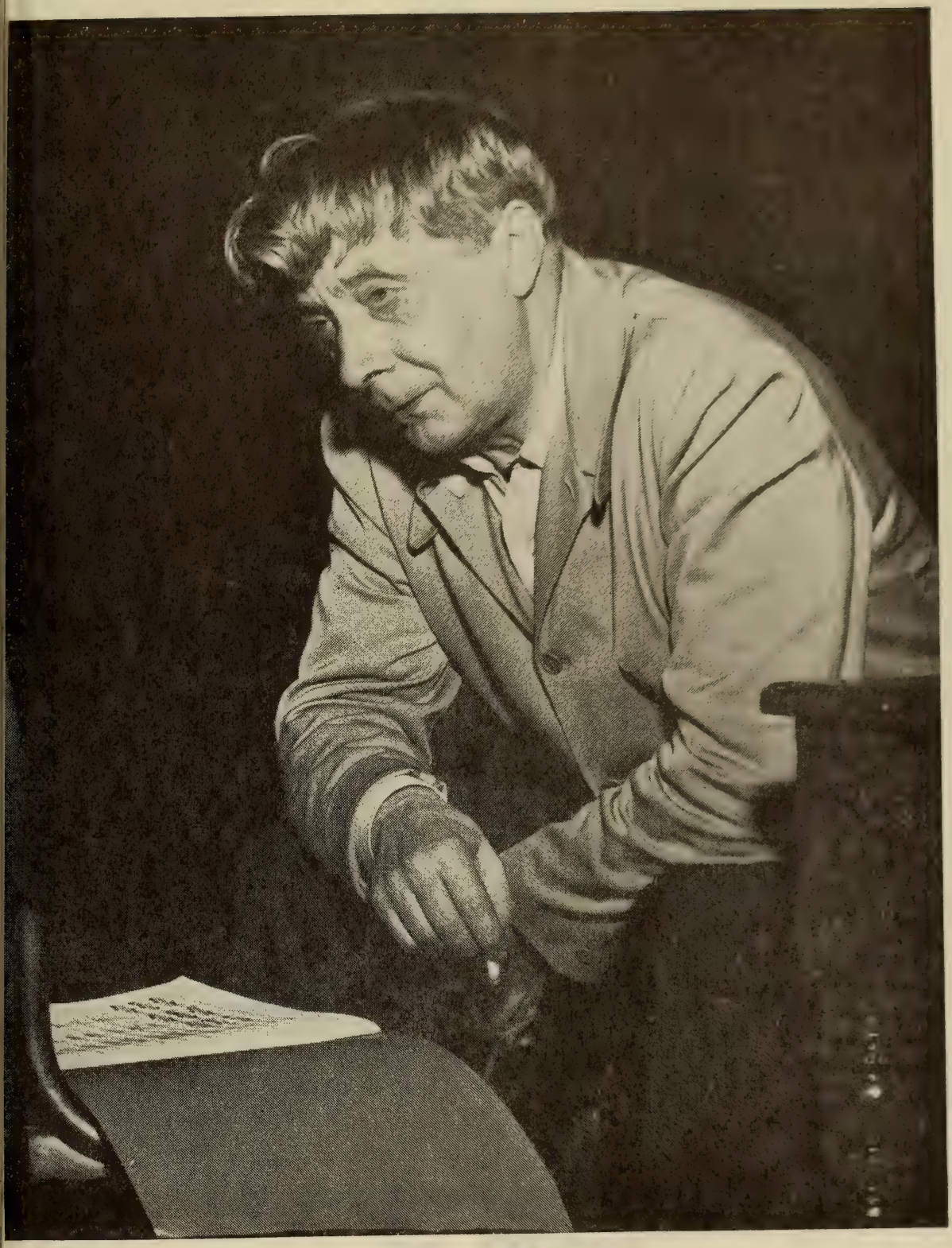
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for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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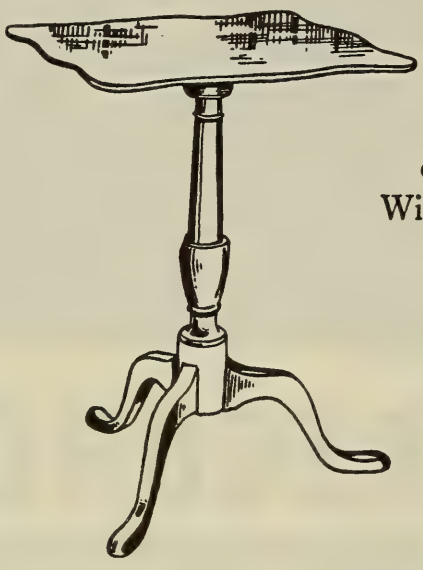
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THE OLD FAMILY PIECE

DIGGING up the wrong guesses of past critics about the music of their time is a familiar pastime, and not unprofitable if it makes us careful in our own pronouncements upon the music now being written. The all-knowing one who states confidently how the music of Schönberg or Stravinsky, Ives or Messiaen, will stand fifty years from now (if at all), will hardly find an interested and believing listener. But there is another way to profit by the critical mistakes of our ancestors — and that is in watching our judgment of the immediate past which we are in the process of outgrowing. It is obvious enough that an important, innovating composer is bound to be ahead of contemporary fashion. But there is apt to be a period, in a generation or two after his death, when fashion has veered in another direction, and in another way misses the point, the strength of his music. Justice will be done eventually, he will find his niche, but it may take a century — perhaps two.

Two samples of this kind of mistake, picked at random, may lead to a little self-questioning. Thackeray, in *The Virginians,* called some

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faded old songs "as out of fashion as Mozart," and marvelled that *"Cosi fan tutti"* (sic!) could still "hold the boards" against changing tastes, while its axiom remained fresh as ever. In 1859, a year of the high Romantic tide, Thackeray was not alone in being bored by Mozart.

Again, one finds this about nothing less than Bach's Second Suite, in B minor, for Flute and Strings. Philip Hale wrote of it in the *Boston Herald* (October 30, 1904): "There are many pages in Bach's complete works that are formidably dull. This suite . . . is exceedingly monotonous and tiresome. The tonal monotony must always remain. Even von Bülow's ingenious tinkering cannot vitalize music that was



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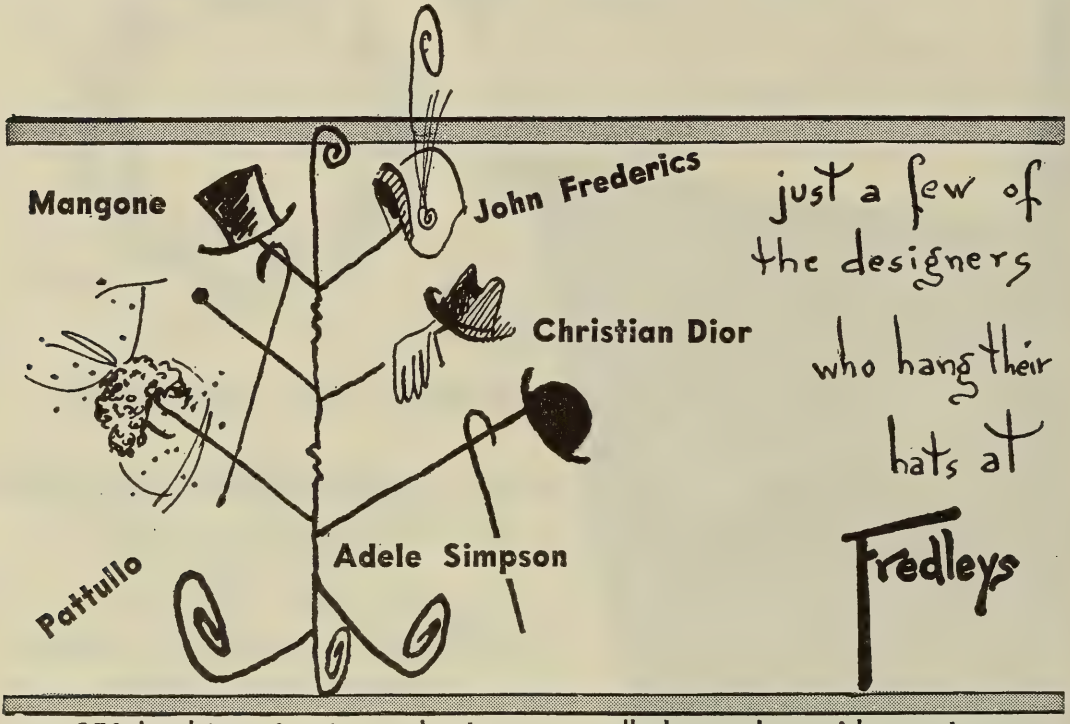
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composed originally in a perfunctory manner." The remark may have been partly a taunt, prompted by the then prevailing heavy piety on the subject of Bach; but other critics applied the words "dull" and "perfunctory" to his music and were not publicly pilloried, as they would be in this present age which is ready to take, not only twenty minutes of unrelieved Bach, but whole anniversary festivals of him. And some of us remember the day when Mozart was a subject for respectable rather than delighted listening, very different indeed from his present status in concerts, in opera, and on the discs.

We of 1950 may compare favorably with our grandfathers as appraisers of Bach or Mozart or Haydn, although there is much in those fertile masters still to be brought up for performance. But how about the composers who have not been dead for so long? We are involved in the fashion of the moment, whether we admit it or not, and as fashions change, so may we. How many of us used to argue hotly in favor of Franck, the dreamer, the ascetic, so careless of popular attention, and who would then have accused him of writing an applause-gathering symphony? Is Sibelius as confidently championed as he was



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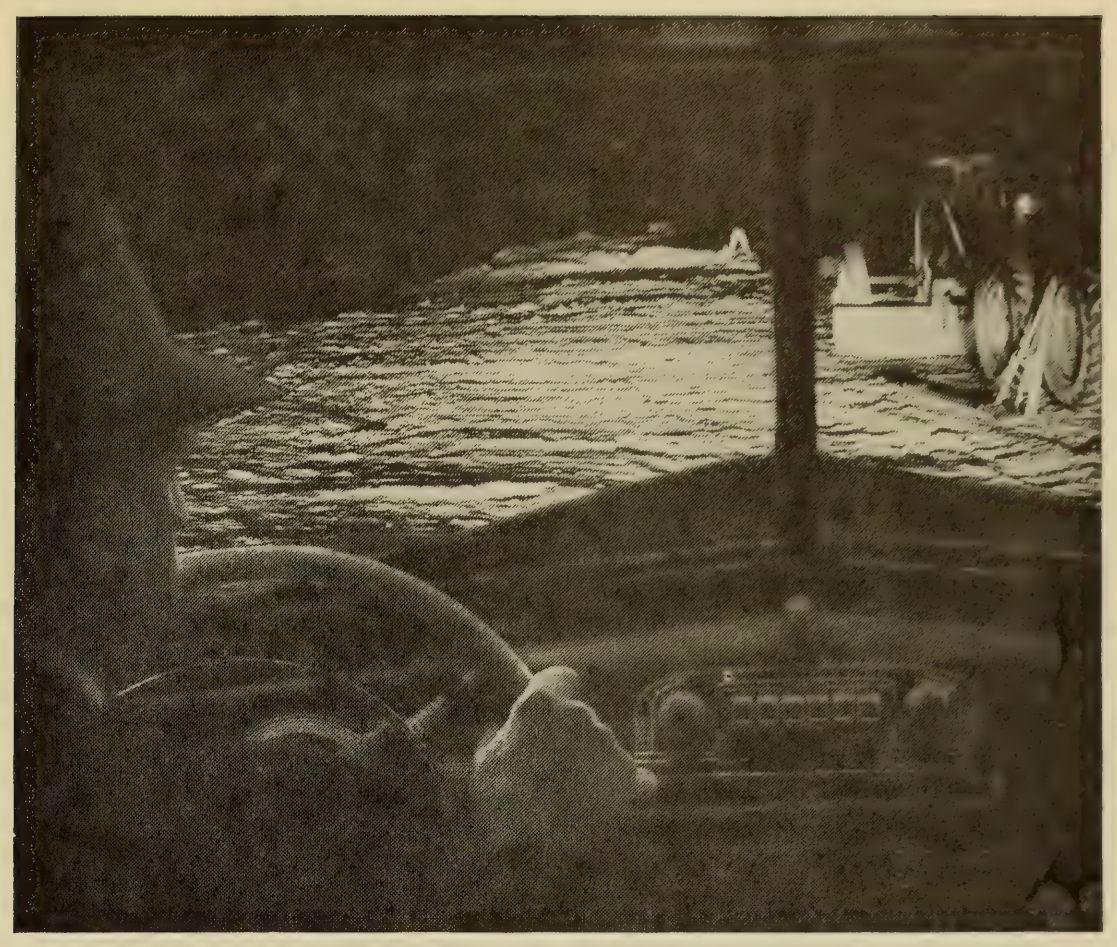
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THE French composer Ravel is among those musicians who have found inspiration for their creative efforts in American Jazz. During January of 1928 while appearing in Boston as guest conductor of The Boston Symphony, Ravel was taken to the Egyptian Room of the Hotel Brunswick by Boaz Piller, the orchestra's contrabassoonist. Here Ravel heard Leo Reisman's popular dance orchestra, and became enthusiastic over the music. Upon his return to France, no doubt Ravel drew upon this experience to introduce jazz touches in his First Piano Concerto in G, which had its premier performance under him in Paris on January 14, 1932.

MUSIC QUIZ

What do these orchestral terms mean:

1. *Prooting?* . . . Ans. Warming up on a French horn.
2. *Oogling?* . . . Ans. Warming up on a clarinet.
3. *Kitchen?* . . . Ans. Timpani and percussion instruments.



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ten years ago? Where does Mahler stand? In his own time he was considered an eccentric conductor whose symphonies when performed at all were ridiculed. There was the circle of devotees who survived him, but remained a voluble minority. Until a very few years ago the greater part of any audience (outside Central Europe) was simply bored, and critical opinion was prejudiced by the extravagant statements which the apostles had extracted from the composer and further elaborated. But now the scene is changing. The principal symphonies are being played by every orchestra that can manage them, and are a plain success with audiences. Something is happening to public taste. A new generation of listeners has arisen, with a refreshingly open way of taking their Mahler. They don't seem to look upon his music as something to be demolished or championed, or even to be explained. Their only concern is to taste that ripe fruit for what sweetness it may yield. There is something to be said for direct, uninstructed listening.

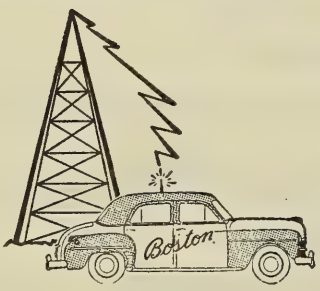
It may well be that the so-called "Post Romantics" are due for the more just and objective kind of valuation which can come only when the stage of being old-fashioned has past. It is impossible to reach a clear judgment of something we have outgrown but not quite shed, which is a contradiction to our taste and a lingering encumbrance, tangled with our roots. The typical composer of today, for the most part faithful to Stravinskyan economy and tidiness, would rather be called dry than effusive. He believes that musical thinking has out-



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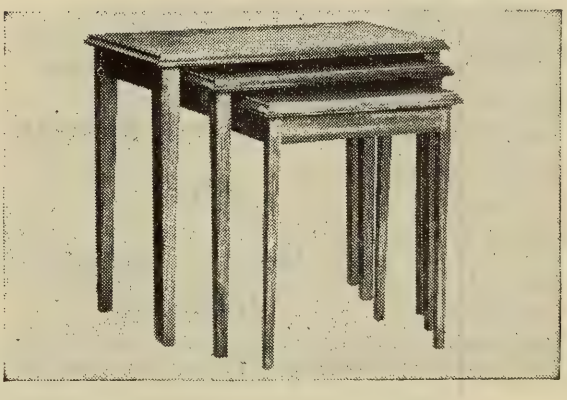
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grown excesses in fervor, length, or dynamics. He would be embarrassed at the very thought of making a spectacle of himself by straining recklessly for the utmost in emotional expression. He is uneasy, self-conscious in the presence of frank extravagance. A tone poem with a dragged-in literary story, or a heaven-storming symphony with extra brass and battery, is like the old family sofa in our living room. The thing was thought to have true grandeur in its day, but now it looks absurd beside the modern pieces newly acquired — "functional" in line, simple and clear in colors. The "modern" hurries his visitor into a more up-to-date chair, secretly (and unreasonably) ashamed that his grandparents had such taste, and annoyed that the plushy old horror is really the more comfortable piece after all. In the same way the melodic upholstery of Tchaikovsky is still found to make more comfortable listening by people who are content to remain old-fashioned.

But a fine old Governor Winthrop desk in the study is a different matter. The young host hopes that the visitor will notice it. It is not at all "functional." One's knees bump, and the apron is too high. But he is not responsible for the age that produced it. Its usefulness is incidental, and need not be justified. It is mainly there to be enjoyed for its elegance of line, its beauty of surface and workmanship. The very fact that its beauty is remote, is strange to our time and could no more have been achieved in our time than, let us say, the baroque



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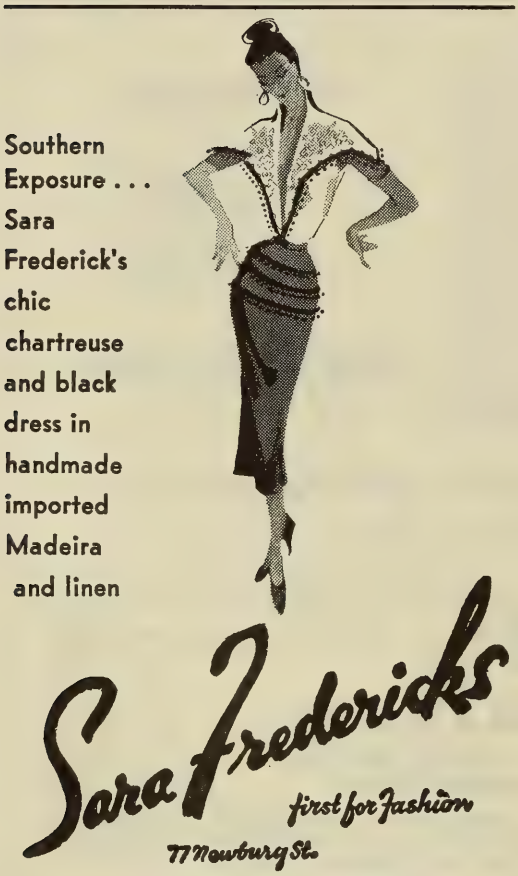
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style of Bach, only makes it the more precious to us, an enlargement and enrichment of our æsthetic experience.

In music the classic is the "antique," and a late relic of the tone poem age is the "hand-me-down." The first we can take quite simply for its musical beauty, well tested by time, but the other is mixed up with our impulses and reticences, our shoulds and shouldn'ts, our awkward need of disengaging ourselves from what still overshadows us. Perhaps the best way to clear the atmosphere and gain the direct view is to disembarrass ourselves of the Post Romantics as a heritage and take them for what they have now come to be — phenomena of an alien age, not to be justified or dismissed for their particular character, but to be accepted for what sheer musical enjoyment they may bring, or cheerfully ignored for what they do not.

The casual listener of today would have an advantage over the composer or the intellectual, keenly abreast with the times, feelers out for a fresh advance. For these guardians and creators, responsible for the forefront of their art, the diametrical past is apt to be a mockery and an annoyance. But the unanalytical listener welcomes the imaginative and emotional liberation his own age does not give him, and which his own 20th century upbringing has not developed or released in his expressive nature. The audience at large, complacent in past



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ways, tantalizingly sluggish about accepting new ways, nevertheless decides in the end, by their interest and attendance, what shall continue in performance and what shall fall into oblivion.

As for the welter of music handed down to us by the fiery spokesmen of the twilight of a great age — it is pretty plain that the bulk of it will go down as worthless. I am not referring to the completely shoddy piece of goods, the processed passion of the movies or radio with its throbbing vibraphone or gummy saxophone. That is nothing more than the momentary background for other entertainment — claiming some ten per cent of the consciousness, and promptly forgotten. Those still to be evaluated are the earnest souls who in all good faith have reached for the stars but who, in spite of themselves, were cursed with an almost inescapable inheritance, a workable and all too ready formula for impassioned expression, such devices as sequential build-ups and tonal assaults upon the senses, providing an easy simulation of what genuinely came from the hearts of the earlier and greater ones — Beethoven, Schubert, Schumann, Berlioz or Wagner. It should fall to the "modern" critic to separate the sheep from the goats — the ones who had something of their own to contribute from the ones who had not. But this critic will hardly succeed if he is so wary of being seduced by the counterfeit of true fervor that he distrusts sensuous appeal. This distrust, which closes his perception to what pure gold may be in the music, is perhaps the real basis for a good deal of the gratuitous argument against so-called program music — argument

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which could be called a sort of displaced disapproval. If, sitting before Mahler's Second Symphony, the critic cries "failure" because Mahler has not unfolded the Day of Judgment like God himself, he will have missed the point, which seems to be that Mahler had a way of clothing simple-hearted music, folkish in melody and rhythm, in beautiful orchestral investiture and combining it with high (but purely musical) dramatic moments — nothing more complicated or profound than that.

And that is perhaps why audiences at large, the unthinking listeners, will decide at last what music shall go on living in the concert halls and what shall be left to the musicologists. So Bruckner, or Mahler, or Rachmaninoff may endure or fade out of general knowledge by what of their own they have been able to put into their works, and by what their ability has been to find the form the nature of their subject called for. Is the style bombastic, overweening, diffuse, or is the whole thing sometimes just plainly over-long? It is often so by the point of view of our age, but it was properly shaped to suit the point of view of its own age. The final judgment on these points could not come with its own contemporary fashion, nor will it come with our subsequent contrary fashion, nor from the listener who remains counting minutes on the side line. It will be made by the listener who is able to enter the music in a state of simple expectation and let it hold him — if it can.

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Born at Ansfelden, in Upper Austria, September 4, 1824;
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The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was at Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Dr. Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949.

The orchestra required consists of the usual wood winds in two's, in the brass four Wagnerian tubas and one bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert

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halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure

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of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?' "

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio*



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of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master." He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio:* "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge."

Philip Hale adapted the following analysis from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato,* E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo,* and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This

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second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam* (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *Adagio* was played in cities

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of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato,* F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two themes, — the first for trumpet (*piano*), then clarinet, with a figure for strings; the second, a wild and raging one. This section ends after a

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great crescendo. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the *Scherzo,* which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

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BROADCASTS

Beginning on January 29, the Boston Pops Orchestra, conducted by Arthur Fiedler, will broadcast each Monday evening from 10 to 11, E. S. T., on the National Broadcasting Company network (Boston station WBZ). The broadcasts will be sponsored, with John Wright as producer and Ben Grauer as announcer.

The Boston Symphony Orchestra, Charles Munch, Music Director, is now in the third season of its weekly rehearsal broadcasts. The Orchestra at work is heard from the stage of Symphony Hall over the National Broadcasting Company network (Boston station WBZ, Sundays at 12:30 P.M., E. S. T.)

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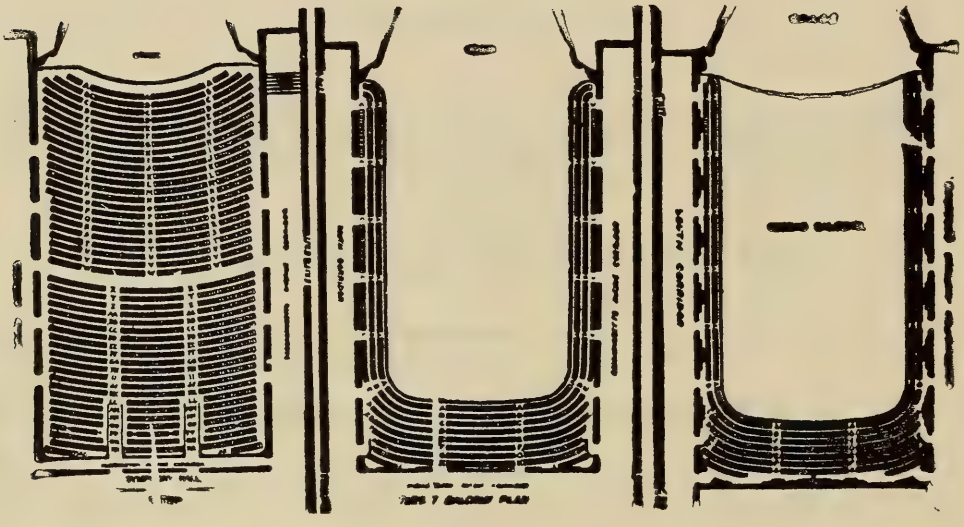
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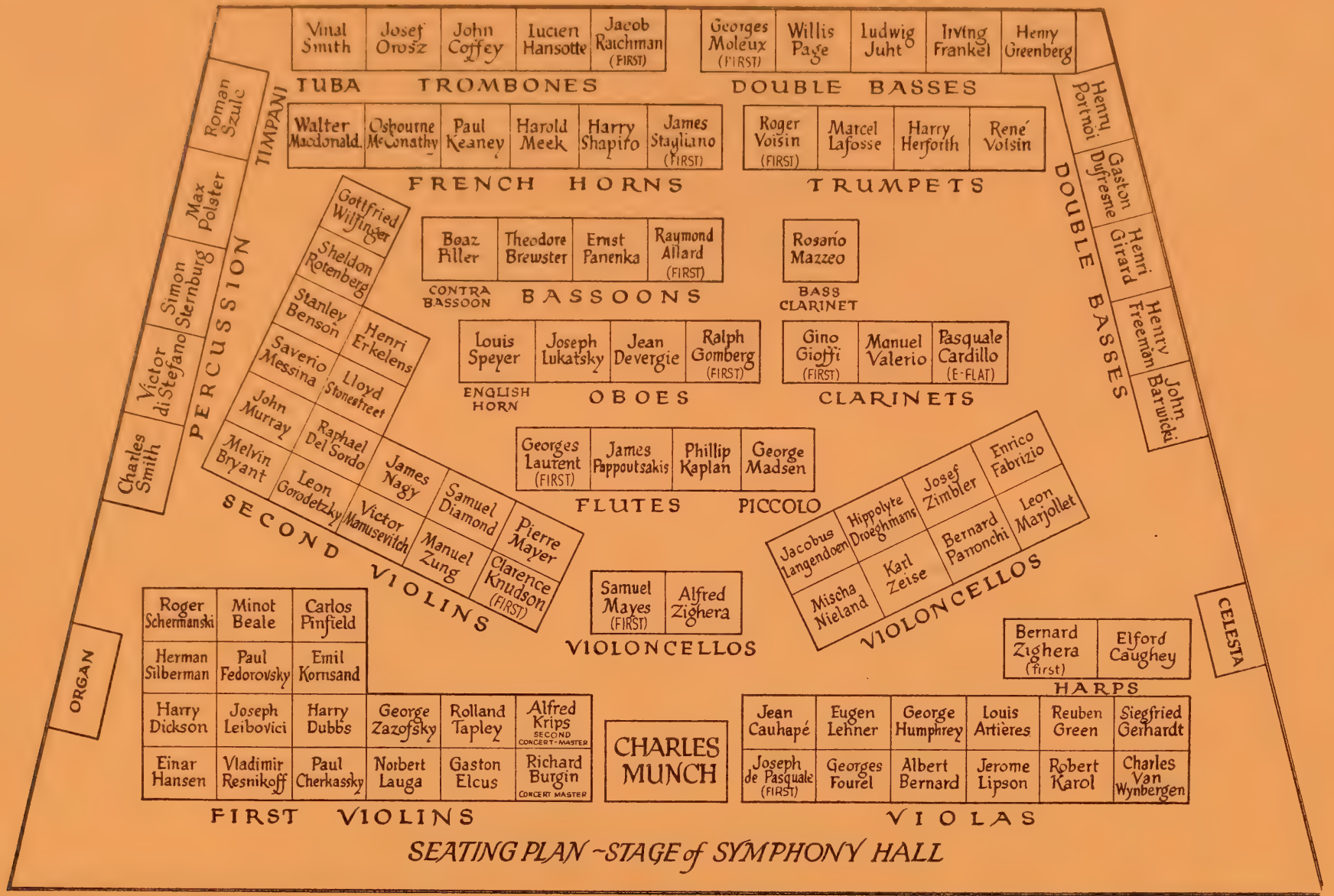
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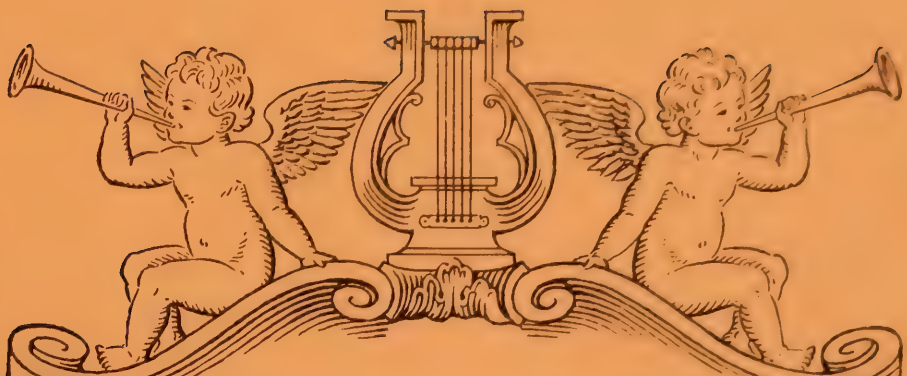


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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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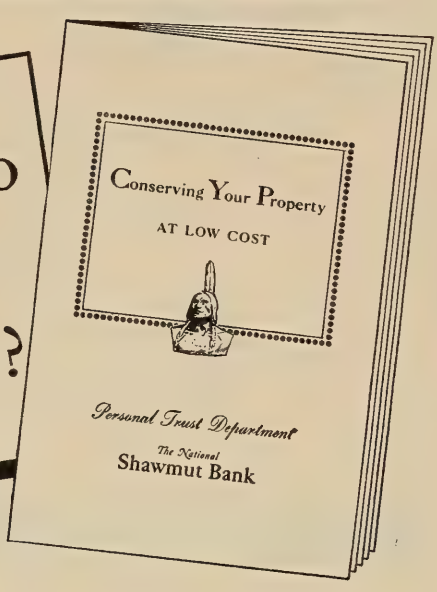
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The exhibition now on view in the Gallery consists of forty paintings, four sculptures, ten prints and one mobile from the Boston Society of Independent Artists' Eighteenth Annual Exhibition held at the Boston Museum of Fine Arts, January 8–28, 1951. Twenty-one art museums throughout New England that served as the Society's sponsors selected the works now on view from nearly seven hundred included in this year's annual show.

The Society has been enabled to maintain a Purchase Fund, aided by contributions from associate members. Representatives from Sponsoring Museums are given the opportunity to make selections from annual exhibitions, within the limits of the Fund, for their permanent collections. The Fund has enabled the Society to acquire this season five paintings, one sculpture and ten prints, numbers one to sixteen here shown, and to present them to the individual museums which chose them.

Originally founded in 1926, the Independents held their first exhibition in an erstwhile stable on Beacon Hill. Paine's of Boston has acted as host during the past three years lending the facilities of a great emporium as art forum. The success of these shows has been phenomenal, attracting an immense audience which followed with great interest concurrent technical demonstrations conducted by professional artists.

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The Travelling Section of the Society's exhibition, composed of selections by its sponsors, is also to be shown at the Carpenter Art Galleries of Dartmouth College, the Berkshire Museum of Pittsfield, the Wadsworth Athenaeum of Hartford, Connecticut, the Fitchburg Art Center of Fitchburg, the Currier Gallery of Art of Manchester, New Hampshire, and the Farnsworth Art Museum of Rockland, Maine.

HARLEY PERKINS, *President*
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BOSTON SYMPHONY TO PLAY FOR FRENCH PRESIDENT

The Boston Symphony Orchestra will make a special visit to Washington to play in honor of Vincent Auriol, the President of the French Republic. Charles Munch will lead the Orchestra in Constitution Hall on Saturday evening, March 31, extending a welcome to his eminent countryman on his impending visit to the United States.

The list of distinguished patrons includes: The President and Mrs. Truman, The Ambassador of Norway and Madame Munthe de Morgenstierne, The Secretary of State and Mrs. Acheson, Hon. and Mrs. Robert Woods Bliss, Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Thomas Cabot, Mr. and Mrs. William R. Castle, Mr. and Mrs. Charles Dewey, Mrs. Reginald C. Foster, Justice and Mrs. Felix Frankfurter, Hon. and Mrs. Joseph C. Grew, Hon. and Mrs. Christian Herter, Hon. and Mrs. John W. McCormack, Mme. Charles Munch, Mr. and Mrs. George W. Perkins, Senator and Mrs. Leverett Saltonstall, M. and Mme. Pierre Paul Schweitzer, Mr. and Mrs. Jouett Shouse, Mr. and Mrs. John Simmons, Mr. John S. Thacher, Mr. and Mrs. Eliot Wadsworth, Mrs. Edwin M. Watson, Mrs. Matthew Whittall, Hon. and Mrs. Richard B. Wigglesworth.

Since this concert could not be arranged except by altering the Orchestra's Boston schedule, the Boston concert for Saturday Evening, March 31, will be given instead on Thursday Evening, March 29. The indulgence of the Saturday season ticket holders is asked in using their tickets for March 31 at the concert of March 29.

• •

"THIS LAND OF GREAT MUSIC"

The above title will head the leading article in the magazine "Holiday" for March in an issue largely devoted to symphonic music in the United States, including this Orchestra.



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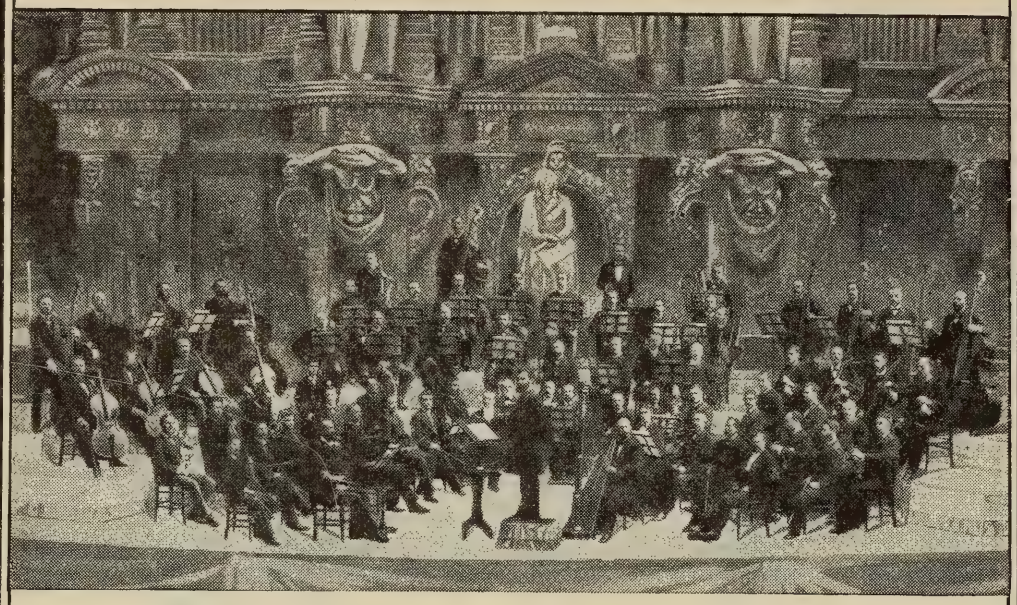
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The *Italienische Serenade* in its version for a chamber orchestra was composed in 1892. It was first performed on January 29, 1904, within a year after the composer's death, by the Styrian Music Society. The first American performance was by the Chicago Orchestra in Chicago, January 21, 1905. Wilhelm Gericke introduced the Serenade in this form at the Boston Symphony concerts April 1, 1905. The last performance by this Orchestra was on April 26, 1918, when Ernst Schmitt conducted. There was a performance by the Boston Chamber Orchestra, Bernard Zighera conductor, January 26, 1938. This version was published posthumously in 1903, as "edited" by Max Reger.

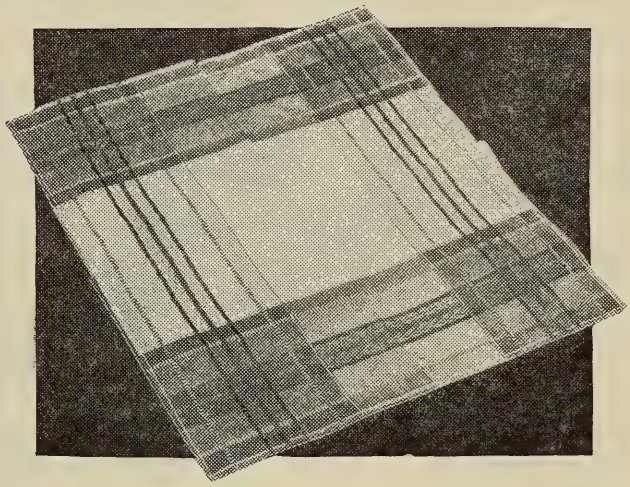
The orchestration consists of two flutes, two oboes, two clarinets, two bassoons, two horns and strings, with solo viola.

THE *Italian Serenade* survives as a single movement, the composer having subsequently sketched the beginnings of two other movements. It exists also in a version for string orchestra and for string quartet. The movement bears the tempo indication *"Äusserst lebhaft"* (with the utmost liveliness). It is in 3-8 time, save for an episode in the similar 6-8. The principal theme, first heard from the solo viola (the solo part was first intended by the composer for English horn) dominates the work with episodes freely introduced and further en-



livening the whole. The section in 6-8, brought in by the cellos in expressive vein, works up to a "fiery" climax. But the movement is delicate in general treatment. Ernst v. Decsey, who was Hugo Wolf's friend and principal biographer, finds the *Serenade* suggestive of an Italian summer night and in the mood of the two sets of "Italian" songs which preceded and followed it. He points to the orchestral version as definitely preferable because it brings forth the "warm Southern colorings" which the four string voices alone cannot do.

Hugo Wolf worked over the material of the *Italian Serenade* in various ways at different times. It was a product of his most mature and fruitful years when he composed in bursts of energy, broken off by periods of anguished depression and inability to write a note. Insanity was the tragic end to the flood of songs which began in his seventeenth year (1877) and ended in 1896, seven years before his death. The *Italian Serenade* in its orchestral form slightly antedated his opera, *Der Corregidor* (1895), followed the first part of the *Italienisches Liederbuch* (1890–1891) and preceded the second part (1896) of the Collection. Ernest Newman, in his early but unsuperseded "life" of Hugo Wolf, remarks of this special treasury of Wolf's genius that the "intense earnestness" of the songs seemed to prove



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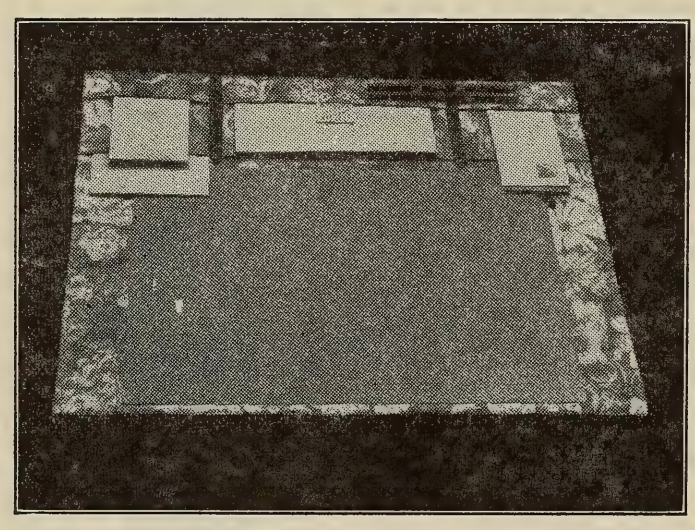
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to the poet (Paul Heyse) "that there is more wisdom in his verses than he knew" and that their "humor is on the whole finer-fingered than that of any of the earlier volumes." And Newman writes of the *Italienische Serenade* that "it is a wholly beautiful little piece that should become popular when it is more fully known. Wolf had something of Nietzsche's aspiration towards the South which meant for both of them sunlight and color, wit, charm and exhilaration of spirits. The Serenade has all the fine-nerved, delicate poetry of the Italian songs with the added fragrance and warmth of atmosphere that the orchestral coloring gives."

In 1887 Wolf wrote a quartet movement to which he later added sketches for two more.* The completed movement contained thematic material which he later wrote (1890) for string orchestra. This is established in a letter posthumously found, and another of May, 1892, shows that he had re-cast it for a "whole orchestra" in the form now known. At a later but unascertainable time he re-scored the work as a

* These included a songful slow movement, sketched in 1893, but consisting of only 28 measures, and 40 measures of a third movement, drafted in 1897 in the time of his insanity. He planned a tarantelle on Denza's *Funiculi Funicula*, which he supposed to be an Italian folk song. It was in 1887 that Richard Strauss had used this tune in his Symphony, *Aus Italien*.



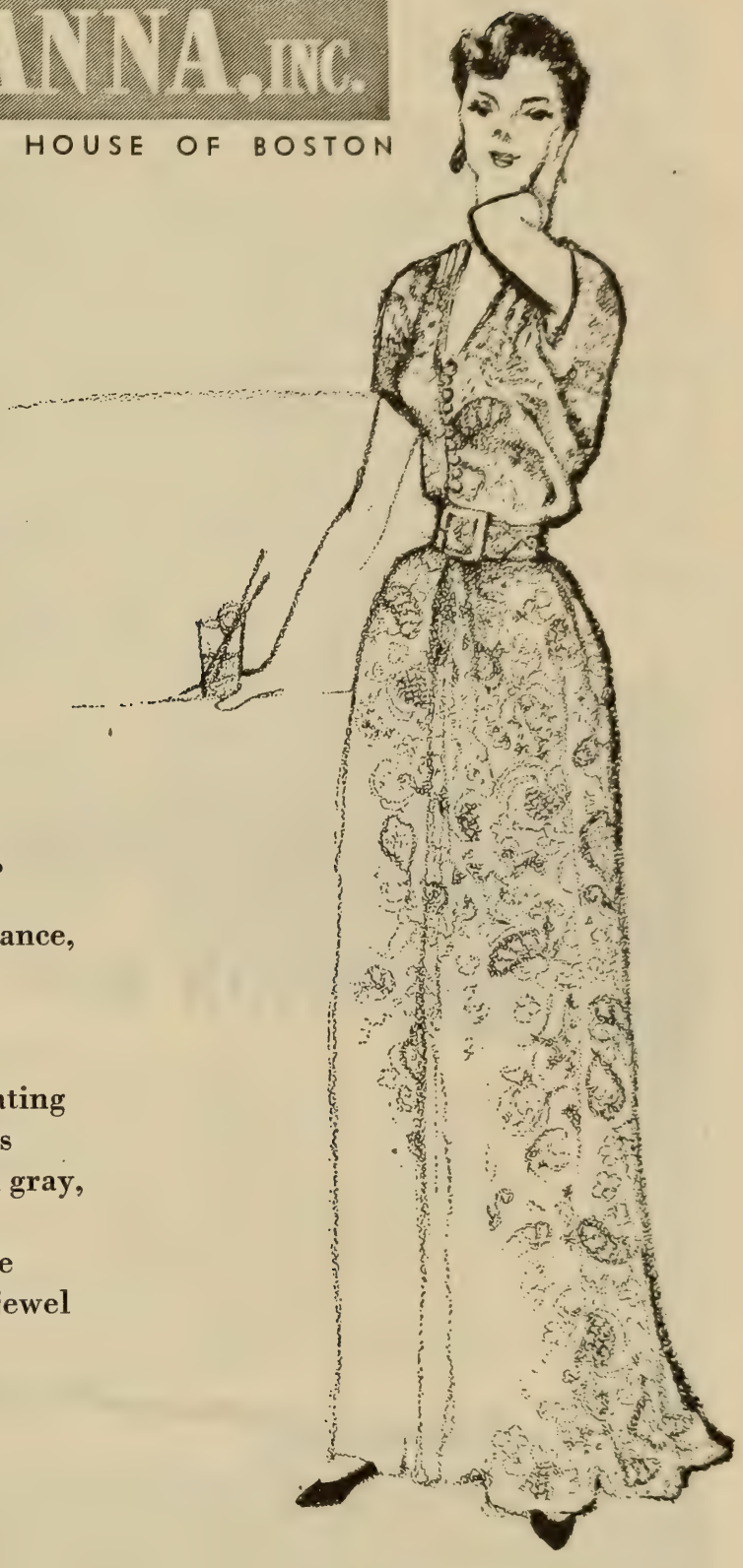
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string quartet. Since his death it has been played in all three forms.

In 1941 Dr. Adolf Aber of the publishing house of Novello in England claimed that "the orchestral version is an arrangement by Max Reger, whereas the quartet version is Hugo Wolf's own." Ernest Newman took evident pleasure in puncturing this claim by mustering incontrovertible facts against it. He pointed out that the phrase, *"Bearbeitet von Max Reger,"* as used by the publisher, Lauterbach und Kuhn, in Leipzig, on bringing forth the orchestral version in 1903 just after the composer's death, is a loose term, looser than the English "edited." It is sometimes used as a mere technical point to give copyright protection and would thus lead a rival publisher to advocate another version. Dr. Decsey asked Reger in 1904 what part he had had in the edition and was told that he had "merely seen the proofs through the press." This version for mixed orchestra, then, is undoubtedly Wolf's handiwork and whatever may be said for the piece as a string quartet movement, this may be looked upon as the definitive orchestral setting.

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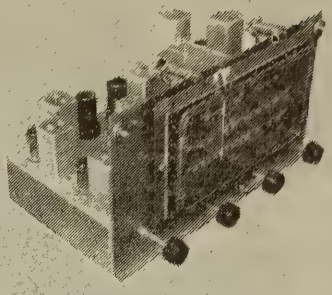
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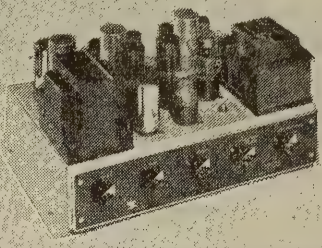
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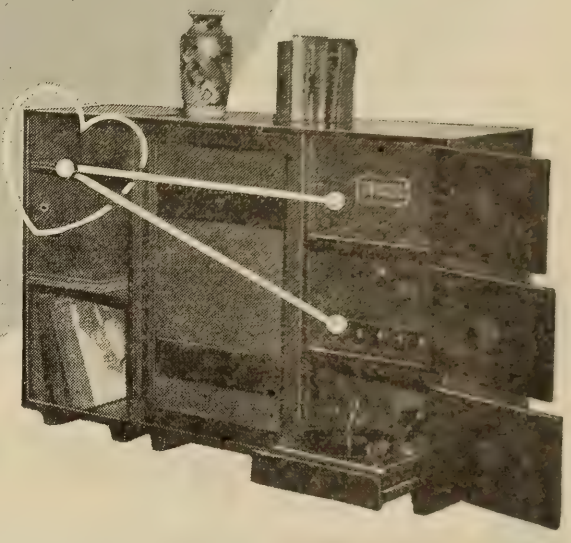


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By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace



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Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to

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his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical

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plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It

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was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

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A NOTE ON HUGO WOLF

By Philip Hale

(Written for these programs)

Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the fourth of eight children. The boy learned the violin and the piano. There was household music, — string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870–71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874–75 the Gymnasium at Marburg.

In 1875 Hugo entered the Vienna Conservatory. He studied harmony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the

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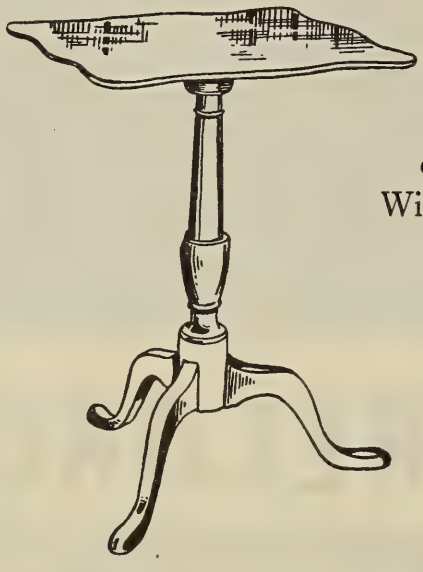
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him. In 1879 his lessons brought him in only thirty-six or thirty-eight guldens a month. He loathed the drudgery of teaching the dull; he did not hesitate to address any stupid daughter of a most respectable family as *"blödes Frauenzimmer."* He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Deesey's Life of the Composer.

Wolf thought of going to America to try his fortune, for America was surely a Tom Tiddler's ground for musicians, but in 1881 he went to Salzburg as second conductor of the opera [the first conductor was Karl Muck]. He did not distinguish himself at Salzburg, where he was allowed to conduct only light operas and operettas. They say that at



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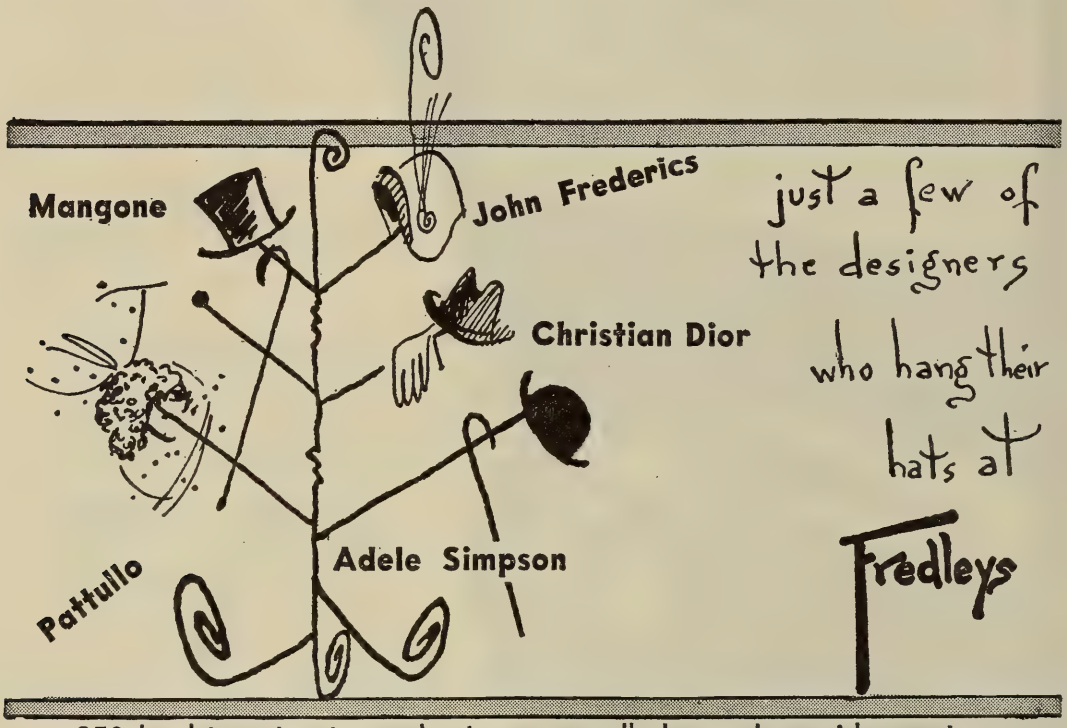
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a rehearsal he addressed the chorus as follows: "O let that stuff alone; I'll play you something from 'Tristan and Isolde.'" He left Salzburg in 1882.

From January 27, 1884, to May, 1887, Wolf was the music critic of the *Salonblatt,* "a society journal of the high life of Vienna." Some of the contributed articles are singularly shrewd, pungent, entertaining, and written with infinite gusto. The critic sided with the Wagner-Bruckner faction, and was reckoned by the superficial, indiscriminative readers of Vienna as a malignant foe of Brahms.* He wrote enthusiastically in praise of Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Chopin, Saint-Saëns, and, above all, Wagner and Berlioz. A volume of these articles — "Hugo Wolf's Musikalische Kritiken," edited by Richard Batka and Heinrich Werner for the Vienna Wagner Society — was published at Leipsic in 1911. The volume contains 378 pages.

* See the reference to Wolf's articles in Miss Florence May's smug "Life of Johannes Brahms," vol. ii, pp. 220–221 (London, 1905). Miss May speaks of Wolf gaining "unenviable notoriety by his persistent attacks upon Brahms's compositions." See also Max Kalbeck's Life of Brahms. On the other hand, see Decsey's "Hugo Wolf," vol. i, pp. 87–93.



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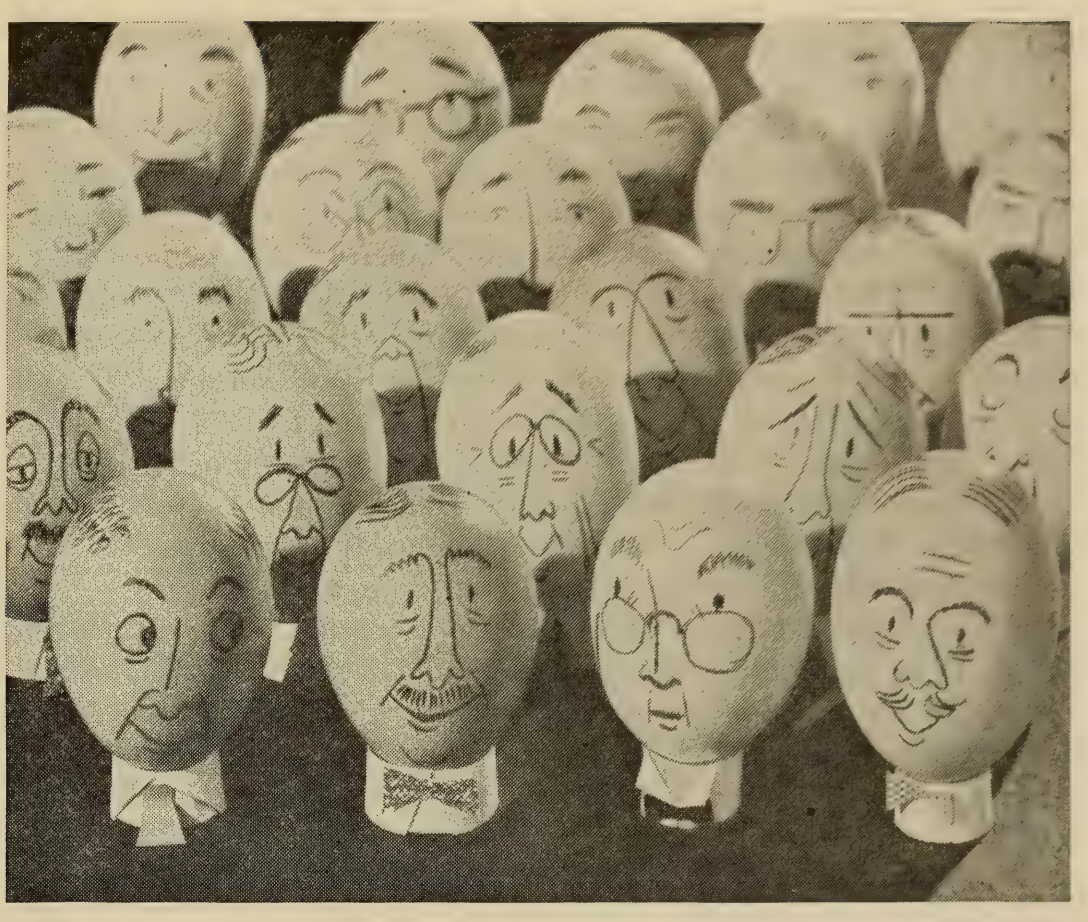
The Employers' Musical Corner

FREQUENTLY concert-goers wonder if symphony orchestra conductors themselves are able to play any musical instruments. A glimpse at the record of a few Boston Symphony Orchestra conductors provides a ready answer. Charles Munch plays the violin. Serge Koussevitzky started his musical career as a double bass virtuoso. Pierre Monteux was a viola player. Karl Muck played the piano, Wilhelm Gericke the 'cello. Georg Henschel played both the piano and the organ. He was also a concert baritone. Thus, much of the Symphony's success can be traced to her conductors' first-hand knowledge of musical instruments . . . knowledge that has proved invaluable to them in understanding the functions and problems of the Orchestra as one gigantic instrument.

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Wolf's first songs were published in 1887. With the winter of 1888 began the period of his artistic ripeness. His fertility was amazing; perhaps it will prove the destruction of his fame. He set music to poems by Mörike, Eichendorff, Goethe, Keller, cycles from the Spanish and Italian song-books of Geibel and Heyse. It is said that he composed over five hundred songs besides works of larger proportions. His music to Ibsen's "Fest auf Solhaug" was performed at Vienna in 1892. His first opera, "Der Corregidor," was produced at Mannheim, June 7, 1896. In 1892 he began to be known in Northern Germany, and a propaganda soon made his name familiar. A Wolf Society was started in Berlin, another in Vienna, for the purpose of giving the composer material assistance and spreading his fame. There were friends who were practical counsellors, as Joseph and Franz Schulk in Vienna. There were hysterical enthusiasts who did not hesitate to call him the first of living composers.

Wolf had always been of an excitable nature. His enthusiasm was akin to frenzy. In a letter written to Dr. Emil Kauffmann* in 1890: "To me the supreme principle in art is the stern, harsh, inexorable truth, truth that goes to the extent of cruelty. Kleist, for example, — Wagner always first, — is my man. His wonderfully magnificent 'Penthesilea' is in all likelihood the truest and at the same time the most horribly ferocious tragedy that ever originated in a

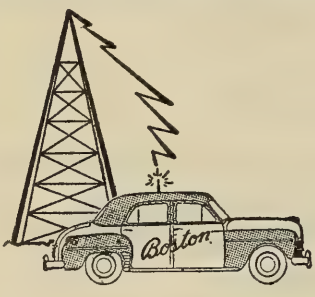
* Dr. Kauffmann, son of a Heilbronn Gymnasium professor and song-writer, was then music-director of the University of Tübingen.



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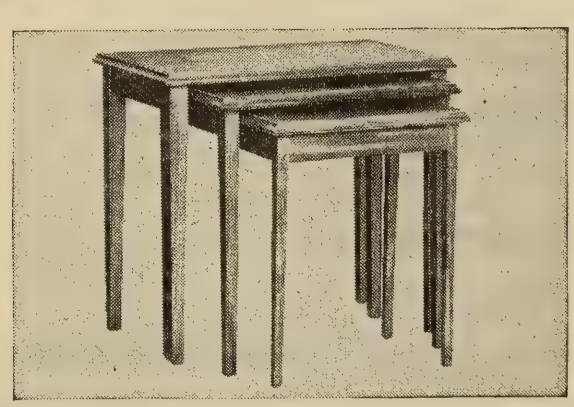


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poet's brain." Hermann Bahr tells us that, when he was with Wolf at Rimbach in 1883, the composer generally had Kleist's tragedy with him; "he raved about it; his hands shook if he read only a couple of verses from it; his eyes glittered; he appeared as one transfigured, as though he saw a higher and brighter sphere whose gates had opened suddenly." When Wolf went home after a long absence he would hardly exchange greetings before he would take a volume of Kleist from his pocket and read from it to his family and friends. Bahr tells a story that might have been imagined by E. T. A. Hoffmann, and surely Wolf was an Hoffmannesque character. Bahr and Wolf were living together with a common friend, a Dr. E. L., in Vienna. Bahr and his friend were given to hearing the chimes at midnight. Returning home from a "Kneipe" about five one morning, they were eager to go to bed. "The door opened, and from the other room appeared to us Hugo Wolf in a very long shirt, with candle and book in his hand, a most pale and fantastic apparition in the grey uncertain light, with puzzling gestures, now scurrilous, now solemn. He laughed a shrill laugh and jeered at us. Then he came to the middle of the room, waved his candle, and while we were undressing, he began to read to us, chiefly from 'Penthesilea.' And this with such force that we became silent and did not dare to stir; so effective was his speech.



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The words rushed from his pale lips like black and monstrous birds, which seemed to grow until they filled the whole room with their horrible living shadows; then he suddenly laughed again, and again scoffed at us, and in his long, long shirt, with the flickering candle in his outstretched hand, he disappeared slowly through the door." Bahr then proceeds to tell in extravagant language how, when Wolf read, the words became things of flesh and blood. (See his preface to "Gesammelte Aufsätze über Hugo Wolf," vol. i., Berlin, 1898.)

In 1888 Wolf wrote:—

"March 20. Just after my arrival today I produced my masterwork: 'Erstes Liebeslied eines Mädchens' is out and away the best thing I have ever done. In comparison with this song everything hitherto composed is child's play. The music has such a striking character, as well as such an intensity, that it would rend the nervous system of a block of marble.

"March 21. I withdraw the statement that the 'Erstes Liebeslied eines Mädchens' is my best work, for what I wrote this forenoon, 'Fussreise,' is a million times better. When you have heard this last song, you can have only one wish — to die!"

His mind began to give way in the fall of 1897, when he told his friends that he had been appointed Director of the Vienna Court Opera. His friends persuaded him that it was his duty to call on Gustav

OPEN REHEARSAL — MARCH 1

The fourth of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, March 1, from 7:30 to 10 o'clock.

The remaining open rehearsal will be given on Thursday evening, April 26.

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Mahler, the director and conductor. He dressed himself in a ceremonious suit of black and was taken to Dr. Svetlin's asylum in Vienna. There he worked on "Penthesilea," the Italian Serenade, and other compositions. He purposed to make Penthesilea the heroine of his third opera, — his second, "Manuel Venegas," is unfinished. It was thought that he was again sane, and in February, 1898, he was released. He seemed the old familiar Wolf, amiable and social, even more amiable than before his sickness. He visited, he journeyed for recreation. Disappointed because "Der Corregidor" was not produced at the Vienna opera season in the season of 1898, he worked hard on his "Manuel Venegas." But his mind failed him, and he begged to be taken again to an asylum. He entered the Lower Austrian State Insane Aslyum, where he was five years in dying. Now and then he would exclaim, "God, I am then mad!" For a time he recollected clearly the titles, texts, melodies, of his songs, and, when a friend once read to him a newspaper article in which Marcella Pregi was praised for singing "Ich hab' in Pena einen Liebsten wonnen," he laughed and whispered, "Yes, that is my song," and with his hand he gave the right tempo.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Transcribed for Orchestra by ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874

The Piano Quartet of Brahms in G minor, completed in 1861, was first performed on November 16, 1861 at Hamburg, when Clara Schumann was the pianist.

Schönberg made his orchestration of this Quartet at Hollywood, Calif., in 1937. The orchestration had its first performance under the leadership of Otto Klemperer at a concert of the Los Angeles Philharmonic Orchestra, May 5, 1938. It was performed at the concerts of the Chicago Orchestra, December 15, 1938, at the concerts of the Boston Symphony Orchestra, January 31, 1941. Richard Burgin conducted it then and again on January 16, 1942.

The score, which is dated September 19, 1937, calls for two flutes and piccolo, three oboes, two clarinets, E-flat clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, Glockenspiel, xylophone, and strings.

BRAHMS from the age of twenty-four spent portions of three seasons at the Court of Prince Leopold of Lippe-Detmold. This, his only residential paid position, was far from onerous, even though in the

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autumn of 1860 the restless and independent nature of Brahms demanded its freedom. At Detmold the presence of Brahms was required only from September through December. His duties were to conduct the Court Choral Society and occasionally the Court Orchestra of forty-five musicians, to play the piano when needed, and to give piano lessons to the Princess Frederike of Lippe-Detmold. The friendly courtesy by which he was surrounded tempered somewhat his impatience with the rather punctilious etiquette of the courtly routine. On the whole, Brahms derived much from his sojourn at Lippe-Detmold. For the first time he could concern himself with writing music for chorus or chamber groups with the assurance of being able to try it out forthwith. His two Serenades, which were his first orchestral works, were the product of Lippe-Detmold, as were (in sketch form at least) his three Quartets for piano and strings.

Max Kalbeck made the statement in his biography that Brahms played over the Quartet in G minor at Detmold in 1857, together with Joachim and the Brothers Bargheer, but this is doubtful, for when he gave his friend, Clara Schumann, her first inspection of the G minor and A major Quartets in July, 1861, sending the music from Hamburg, where he was working on them, Mme. Schumann's letter of acknowledgment shows that she had received only the first two

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movements of the G minor Quartet and the scherzo of the A major Quartet. The date "September, 1861" inscribed on the last page of the G minor Quartet would show that there was still a month or so of work to follow — if not of composition, at least of revision. Mme. Schumann, whom Brahms had characteristically instructed to keep the new manuscripts for only a short time, found herself reduced to giving her "first impressions," and wrote from Kreuznach: "Would you like me to do that? I have often found that I remain true to my first impressions."

"There is much in the [first] movement of the G minor Quartet that I like, and much that I care for less. The first part seems to me too little G minor and too much D major, and I think that owing to the lack of the former it loses in clarity. The passage after the second *motif,* where it becomes so full of feeling [there follows here the phrase at the entrance of the D major signature]. I do not so much like the passage [phrase that occurs sixteen bars later] because it strikes me as too commonplace for Johannes Brahms. The development in the second part is fine, and the crescendo up to the G major is full of life. But what has become of the repetition of the second theme? Does the motif where the string instruments come in alone *p* take its place? Well, it does all right. And it is so beautiful where the piano joins in in triplets. I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor and did not appear to be so long in comparison with the second part.

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"I cannot help thinking that if you had me in mind at all when you were writing it you must have known I should be charmed with the scherzo in C minor. In fact I should hardly call it a scherzo at all. I can only think of it as an allegretto. But it is a piece after my own heart! How passionate and profound is the mournful passage [quotation of the melody at the 34th bar, violin over piano arpeggios*] how magnificently it carries one away. . . . I should like to play the piece over and over again to myself forever. And how fine the organ-points must sound! You are certainly smiling at me and thinking that I am not aware of the higher musical value of the first movement. Certainly I am; but in the C minor part I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes."

Whether Brahms heeded Clara Schumann's opinions in further revision we do not know. What we do know is that her approved quotation from the scherzo appears considerably altered in Brahms' printed score.

Brahms sent the two completed quartets to Joseph Joachim at the end of September, writing anxiously: "I am very curious to know what you are going to say about my quartets. It frightens me to think of all the places I wanted to improve in them." But Joachim answered (October 2nd) with more cautious politeness than had Clara:

* Schonberg gives this melody to the clarinet.



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"On the whole all I can say about them is that their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart. I would rather hear them first and then talk over the details with you. In this way I shall surely be able to accustom myself more readily to much which as yet is new to me. The last three movements of the G minor Quartet have turned out most beautifully; the second one is so well balanced and so full of surprising turns, the third so sincere and happily contrasted, and the last sparkling with character! The idea of the first movement is not as original as I am used to expecting of you; but the way you do develop a theme is often magnificent! Then, too, your second parts are so firmly moulded despite the various contrapuntal and fantastic forms."

Brahms was not in the mood for carefully worded and elaborately considered replies. "Your letter is much too friendly," he answered. "I shook my head continually while I read it. Just let me know your exact opinion; do not wait to hear or even become accustomed to the pieces." Apparently what Brahms wanted was the "first impression" upon others of music he had been working over for months — even



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years — what kind of reception, for example, the quartets were likely to have at their first hearings.

Joachim's answer on October 15 was most sanguine about the Finale (*alla Zingarese*), in which he said, "You have completely defeated me on my own territory." He referred, of course, to his own Hungarian Concerto for Violin which he had shown to Brahms at Detmold in 1858. Joachim still found the first movement difficult to digest. "It still continues," he wrote, "to be the one I like least of all. It seems to me that in originality it is comparatively inferior to the following movements and the various irregularities in the rhythmical construction do not seem suited to the character which would be the only justification for their presence." Clara's adverse opinion of this same first movement also persisted, for when she had played at the first performance of the Quartet at the Wörmer Hall in Hamburg, November 16, 1861, she wrote in the privacy of her diary:

"I was frightfully nervous, it may have been anxiety about the quartet, which I had so much at heart. The fiddlers scratched away or slept, although I put my whole heart into it. The last movement took the audience by storm. The quartet only partially satisfies me; there is too little unity in the first movement and the emotion in the Adagio is forced, without really carrying me away. But I love the Allegretto in C minor and the last movement."

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The hesitation of Brahms' two friends over the first movement has not been shared by posterity. Donald Francis Tovey, for one, has this to say in Cobbett's Cyclopedic Survey of Chamber Music:

"The first movement is one of the most original and impressive tragic compositions since the first movement of Beethoven's ninth symphony. The association of two themes (characteristic of these quartets), one in G minor, the other in B-flat, produces an astonishing dramatic result when, after the development section, the recapitulation begins, not with the first of the pair, but with the second in the sunniest G major. Still more astonishing is the transformation of the whole latter half of the enormous procession of triumphant and tender 'second-subject' themes in D major into tragic pathos in G minor; an operation on a scale unprecedented in classical music, and surpassed only by Liszt's transformation of the bulk of the first movement of his Faust symphony into the Mephistophelian scherzo; a comparison by which perhaps Brahms would not feel flattered."

Rapturous pages are given over to this movement by Daniel Gregory Mason ("The Chamber Music of Brahms"). He is ready to forgive "impetuous youth" for its amplitudes, for the youth is "that of a Titan." The development is "truly heroic," the recapitulation "equals it in Jovian spaciousness," the coda is "long and richly fanciful."

~

When, in September, 1862, Brahms established himself in Vienna, he tried over the two quartets at the house of the pianist Julius Epstein. Joseph Hellmesberger, together with his quartet, came in to take the violin parts, the composer taking his place at the piano. As the musicians put down their bows, Hellmesberger proclaimed him on the spot the "heir to Beethoven," and invited him to play the piece

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at the coming opening recital of the Hellmesberger Quartet on November 16. On this occasion the audience applauded the Finale, while the critics failed to show any enthusiasm.

Brahms had sent the two quartets to the publisher Simrock ten days before. He was asked later to make a piano four-hand arrangement of the G minor Quartet, which he did with some reluctance, asking a greater fee than he had for the score itself, and stipulating that his name should not be disclosed as the arranger. He was annoyed when his name thus appeared upon the printed arrangement.

~

The following analysis of the quartet in Schönberg's orchestration is quoted from the programs of the Chicago Orchestra:

I. *Allegro,* G minor, 4-4 time. The principal theme is stated by the wood wind (for four measures) and strings. The second subject makes its appearance, in D major, in the violoncellos and it is taken up by the wood wind. A second section of this theme is given out (also in D major) by the oboe, accompanied by the strings, some of the latter playing *pizzicato.* There is a third section, its melody being allotted to the violas, the violins taking it up six measures later. The Development section begins with a working out of the principal subject. An episode in G major is heard in the strings over an organ point on G. A sudden *forte* brings back development of the principal theme, this almost immediately being followed by the Recapitulation, its opening subject in the strings. The second subject is now in the violins, its three sections recurring, but with different scoring. A coda is based upon the opening theme and brings the movement to a *pianissimo* close.

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II. Intermezzo (*Allegro ma non troppo,* C minor, 9-8 time). This movement originally was called a "Scherzo" by Brahms. It begins with the principal subject in the oboe and English horn over repeated C's in the second violins. The strings take up the theme. A continuing section is given out by the clarinet, *espressivo,* the violins continuing it. Development of both sections follows. The Trio (*animato*) now supervenes, its subject announced by the violins against a moving figure in the clarinets. At the conclusion of the Trio the whole first part of the movement is repeated and there is a coda, thirteen measures long.

III. *Andante con moto,* E-flat major, 3-4 time. The broad principal subject is stated by the strings and some wood wind instruments, soon to be repeated with fuller instrumentation and larger sonority. The material is now subjected to development. A middle section (*animato*) brings forward a march theme (in C major) in the wood wind with percussion instruments marking the rhythm. After considerable working over of this subject-matter the opening theme and tempo return in the oboe. At the end there is a tranquil coda.

IV. *Rondo alla Zingarese* (*Presto,* G minor, 2-4 time). The Hungarian gypsy character of this movement was one of Brahms' first manifestations of liking for such folk-music — a liking that had its origin in his early association with the Hungarian violinist, Rémenyi — and which he made evident in numerous works of his later years. The subject opens in the strings. A continuing section consists of a bustling figure, also in the strings. The first section returns in the wood wind. A new idea is then set forth in a sixteenth-note figure in the wood wind (*pizzicato* accompaniment in the strings). At the conclusion of this the principal subject returns and is followed by an episode (*Meno presto,* G major, 2-4 time) of distinctly Hungarian character and given out, *forte,* by the full orchestra. A quieter section follows in the violas and violoncellos, and the sixteenth-note figure (*pizzicato* accompaniment in the lower strings) returns. A quasi cadenza is given to the clarinet. Later the principal subject recurs and it is with it that the movement is brought to a brilliant close.

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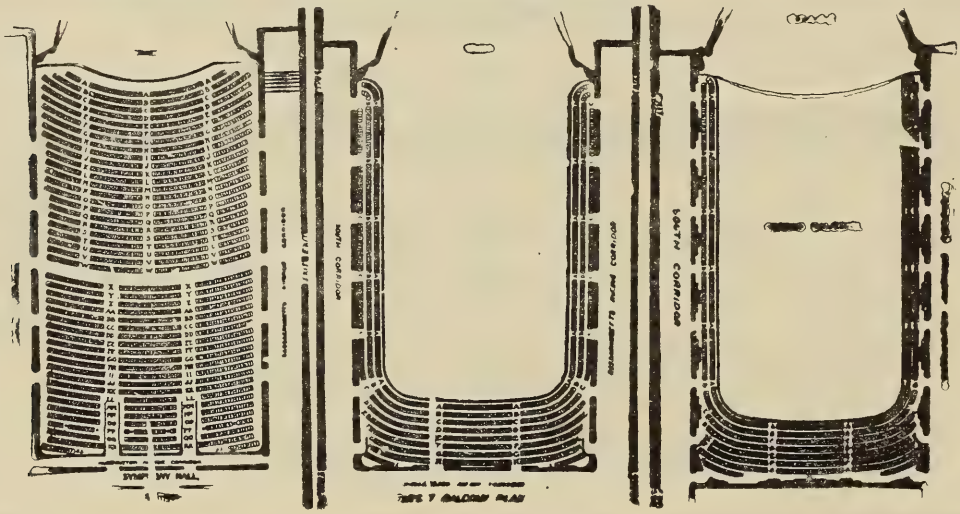
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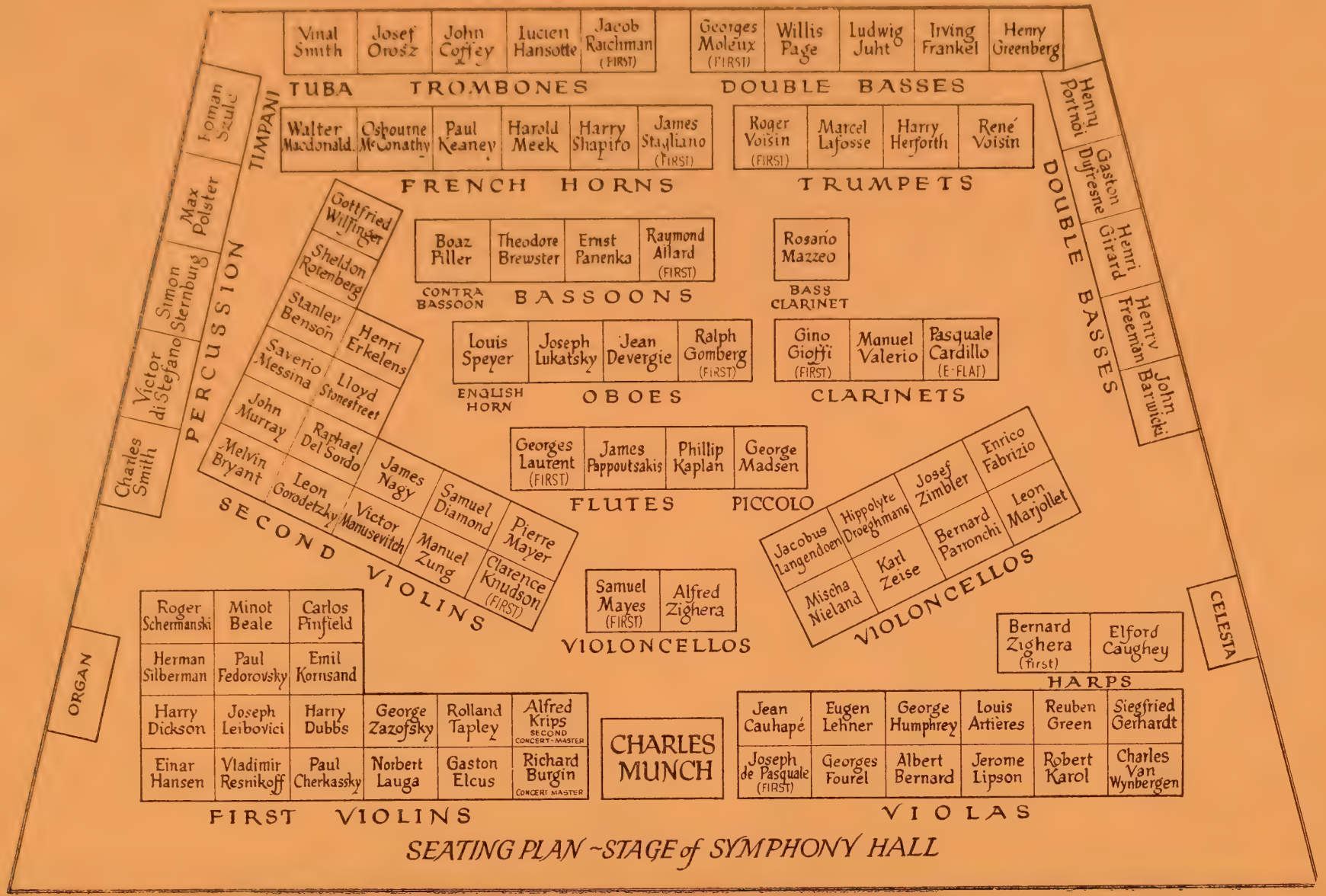
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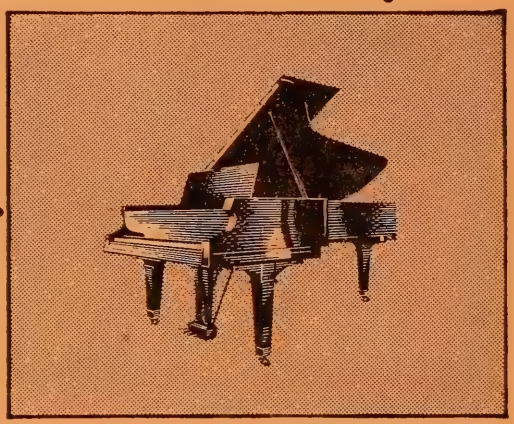
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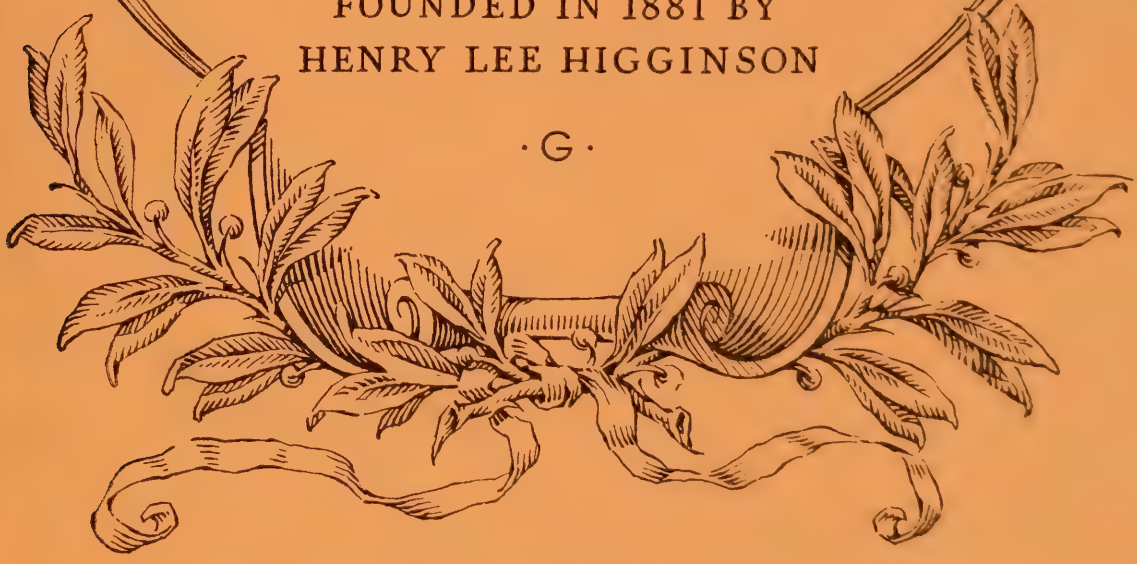
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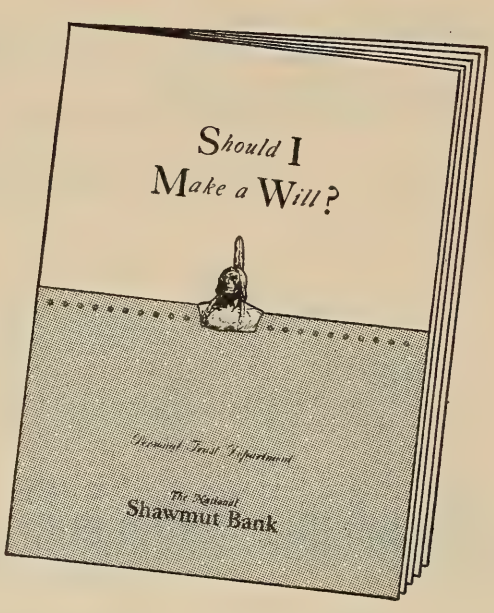
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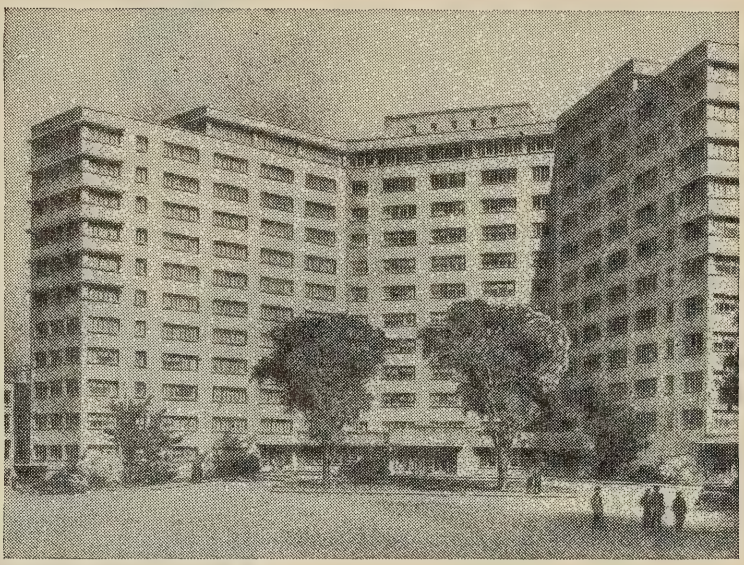
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RAMEAU.....Suite from the Opera, "Dardanus"

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II. Rondeau du sommeil
III. Rigaudon
IV. Rondeau gai

MOZART.....Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

RAVEL.....“Daphnis et Chloé,” Ballet Suite No. 2

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By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"Dardanus, Tragédie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was performed by this orchestra November 21, 1947, Charles Munch conducting.

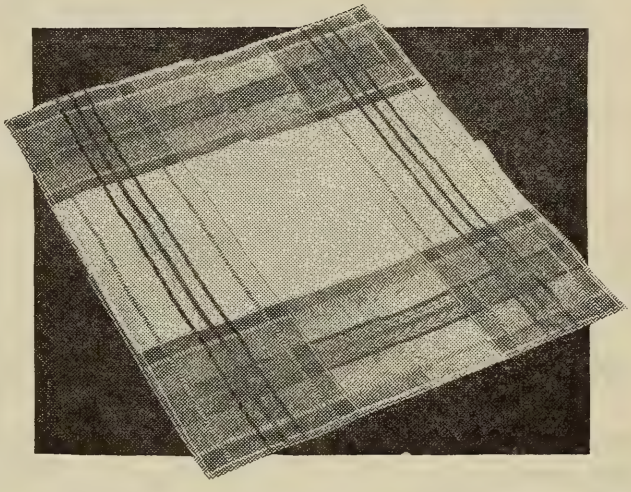
ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavecin and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was *"Hippolyte et Aricie,"* a setting of Racine's *"Phèdre."* It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not



been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, *"Samson,"* was banned on the eve of performance. After *"Hippolyte et Aricie,"* which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. *"Dardanus,"* which was preceded in the same year by his Ballet *"Les Fêtes d'Hébé,"* had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called *"Arlequin Dardanus"* in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra,* appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one



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evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

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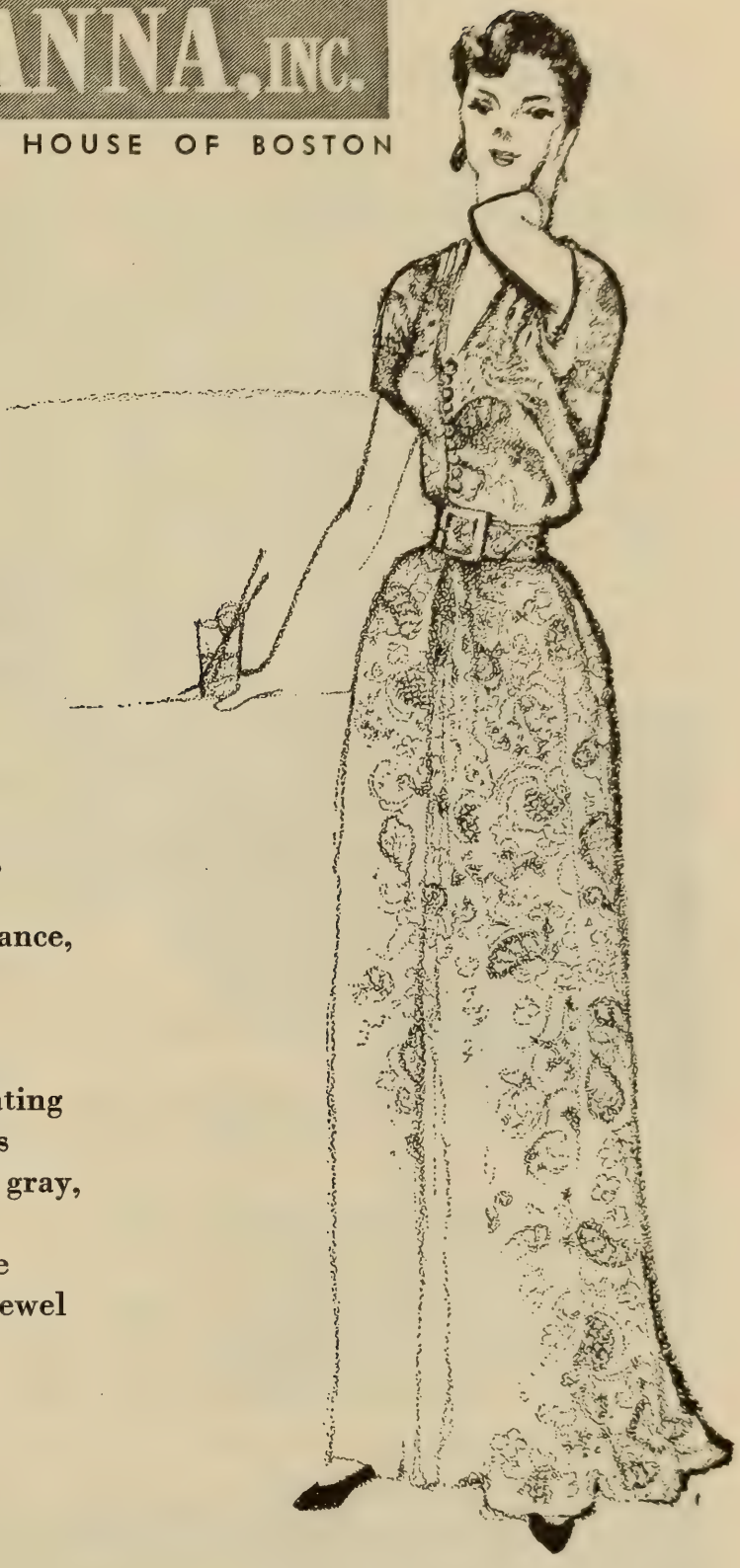
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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

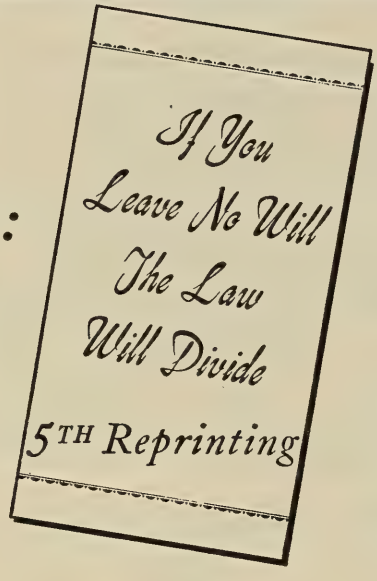
The symphony was completed June 26, 1788.

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CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

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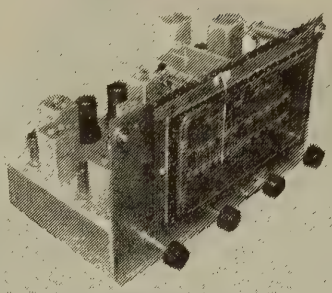
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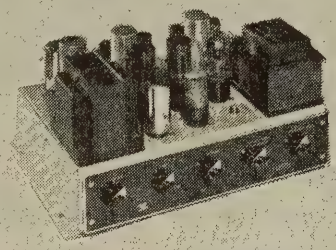
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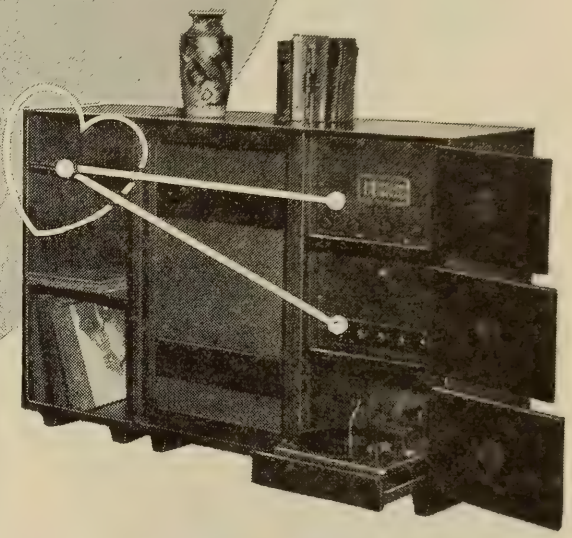


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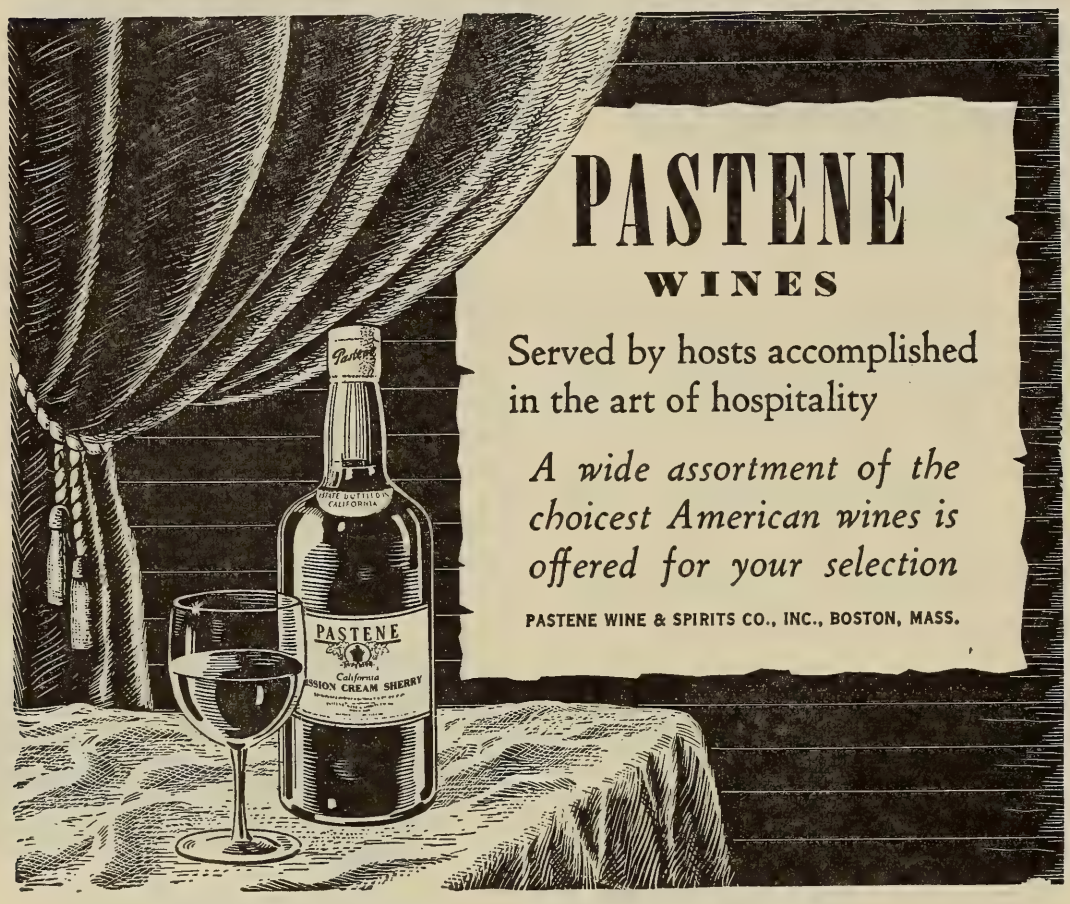
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Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all)



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to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his

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evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.

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be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

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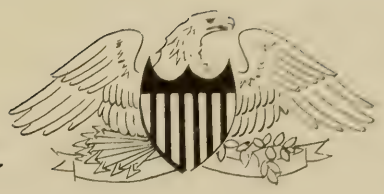
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Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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The ballet *Daphnis et Chloé* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

---

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.

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In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

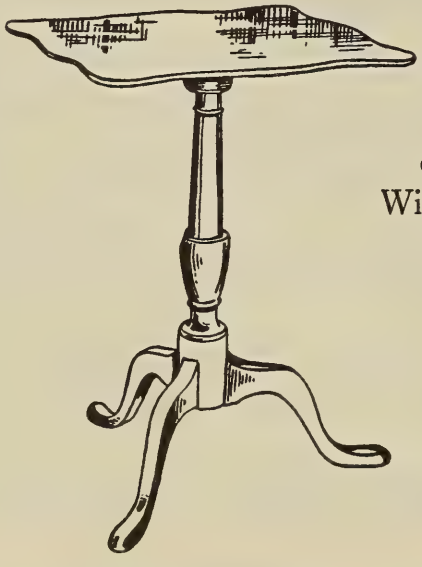
"Sketched in 1907, *Daphnis* was several times subjected to revision —notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct. *"Daphnis et Chloé"* was five years in the making and must indeed

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet



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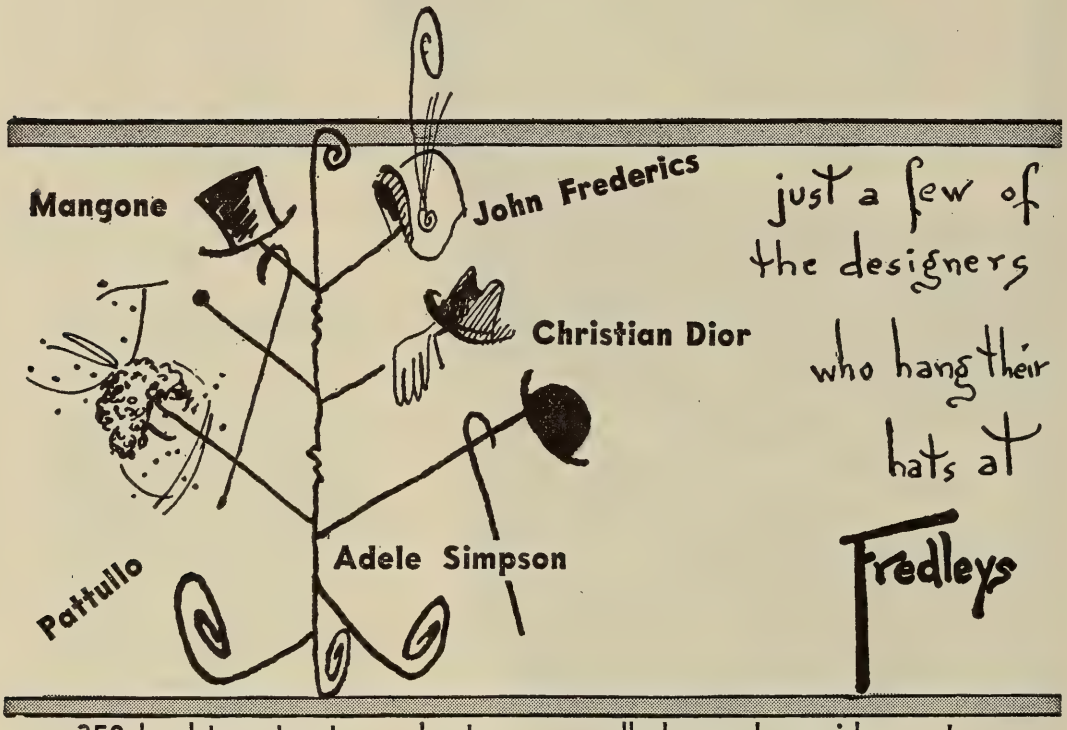
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Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.



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The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

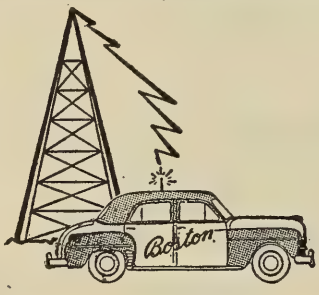
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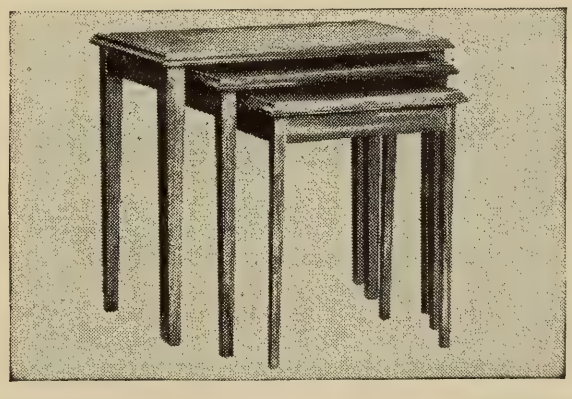
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Bronislaw Huberman (Tuesday afternoon concert, December 18, 1934); Jascha Heifetz (December 17, 1937); Paul Makovsky (Monday-Tuesday Series, December 2, 1940); Jöseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947).

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile



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display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos — for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin *"certare,"* to strive or wrestle.

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the

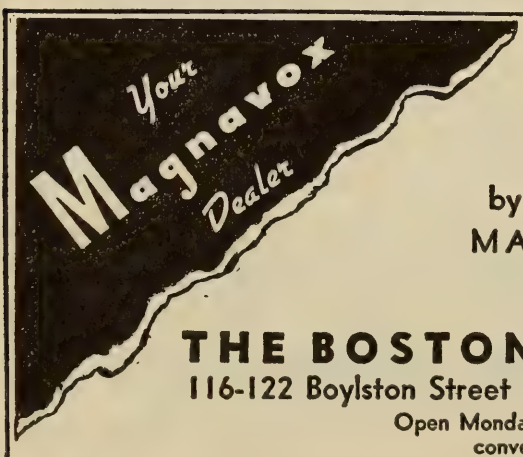
* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a

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challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

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There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same programme, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience,

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the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

~

"This concerto for violin is now more than half a century old," writes Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging.

"The main theme of the first movment (*Allegro non troppo,* D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.



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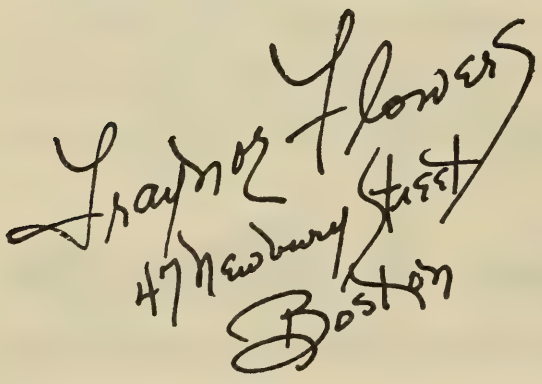
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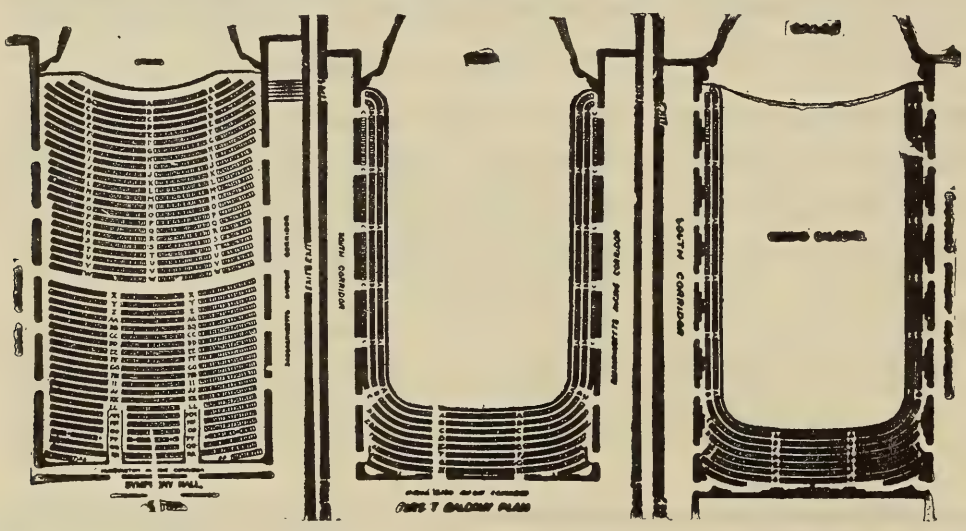
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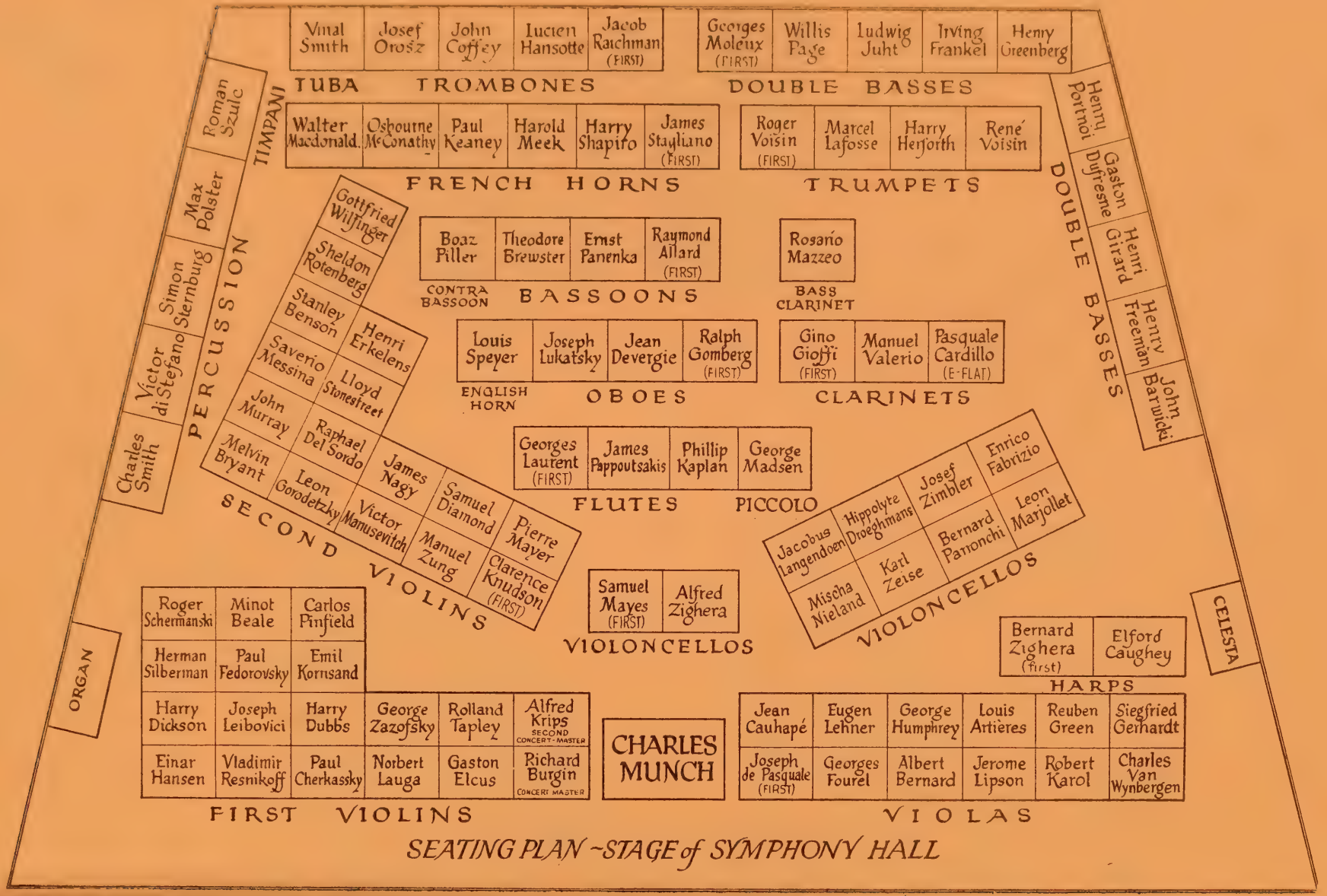
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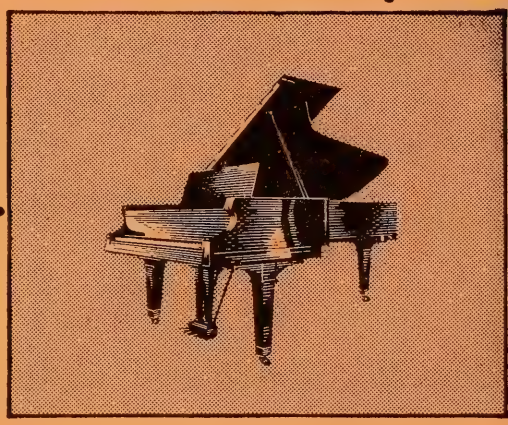
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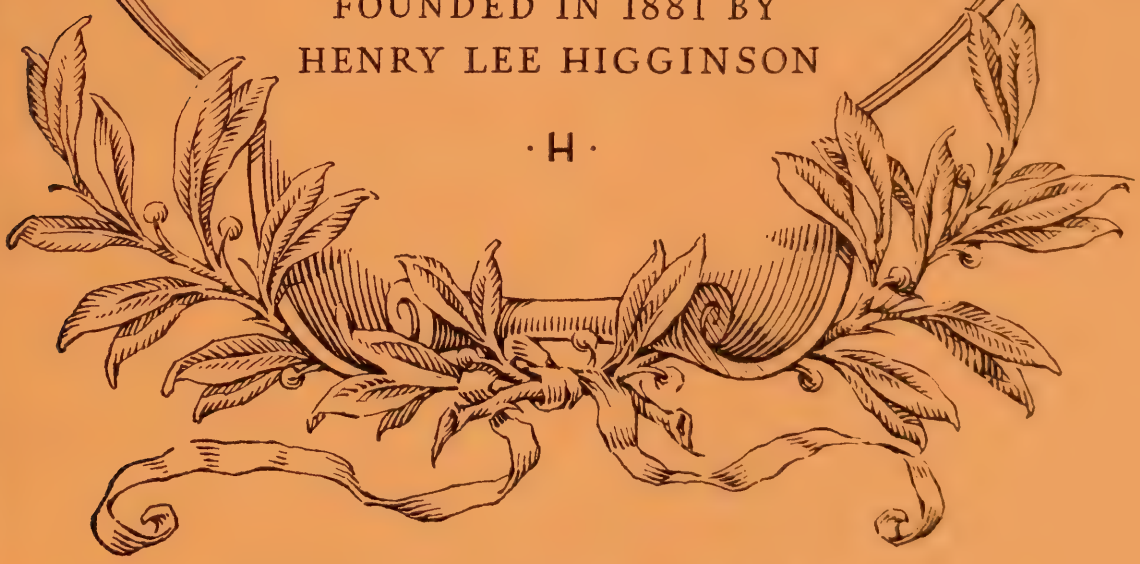
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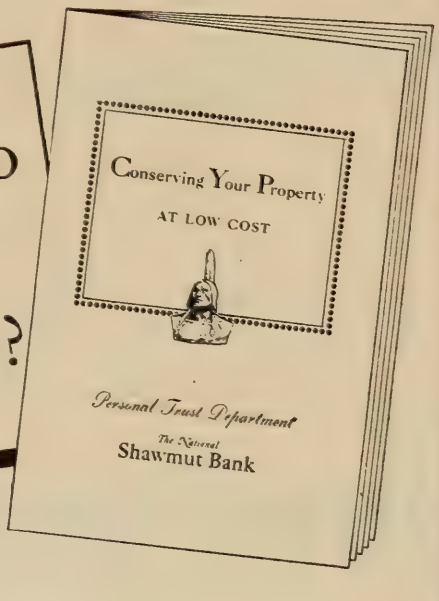
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Tanglewood School Plans Announced

TANGLEWOOD SCHOOL PLANS ANNOUNCED

The Berkshire Music Center, Dr. Serge Koussevitzky, Director, has announced that students are already enrolling for its ninth session, July 2 to August 12. A special feature of this summer's session will be a production on July 30 and 31 of Tchaikovsky's "Pique Dame," to be conducted by Dr. Koussevitzky and staged by Boris Goldovsky. This will mark Dr. Koussevitzky's first appearance in this country as a conductor of opera. Another innovation will be a special course for music teachers, called Music for Music Educators, to be supervised by Augustus D. Zanzig, the director of music in the Brookline Public Schools and lecturer on music education at Harvard University.

The faculty will be headed by Dr. Koussevitzky as Director with Aaron Copland as Assistant Director. Luigi Dallapiccola, eminent Italian composer, will come to this country for the first time to join Mr. Copland in the Composition Department. In the department of instrumental music and conducting, Dr. Koussevitzky will have as assistants Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet. Leonard Bernstein, for several years a member of the conducting faculty, will be away on a leave of absence. Hugh Ross will again be in charge of the choral activities, assisted by Alfred Nash Patterson. The

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Festival Chorus will perform Beethoven's Missa Solemnis under the direction of Dr. Koussevitzky in the Berkshire Festival series. The Small Choir will perform several Bach choral works and a Mozart Mass in the Bach-Mozart series. The principal players of the Boston Symphony Orchestra will give instruction in orchestral playing and in chamber music in the division of which Gregor Piatigorsky is head and William Kroll associate head. Other teachers in this department are Jean Bedetti, Ralph Berkowitz, Lukas Foss, Fernand Gillet and Ruth Posselt.

Students at the Music Center will attend the fifteen concerts of the Berkshire Festival (July 7-August 12) conducted by Dr. Koussevitzky, Charles Munch, who will visit Tanglewood for the first time, and Eleazar de Carvalho. The school will present about 40 performances during its six week session, including choral, operatic, orchestral and chamber-music concerts. Music lovers who contribute to the support of the school through the Friends of the Berkshire Music Center are invited to these concerts. Student aid grants from the Tanglewood Revolving Scholarship Fund are available for all departments, as well as such special awards as the Heifetz Award for violinists, the Crofts and Wechsler prizes in composition and the Mann awards for instrumental players. Inquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

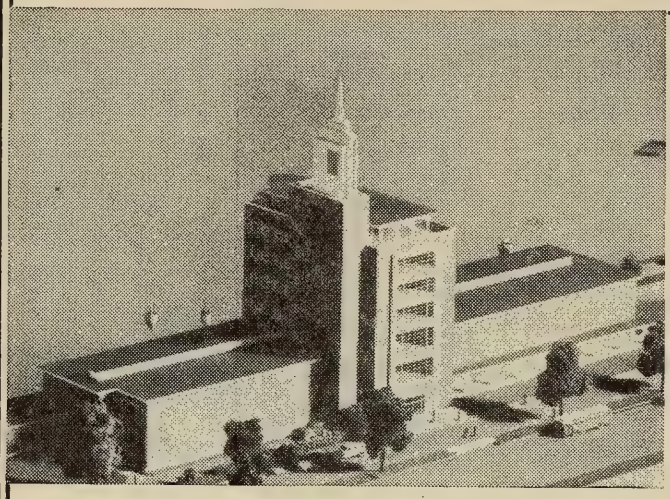
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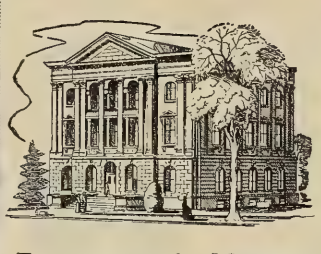
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HAYDN.....Symphony in D major, No. 104

I. Adagio; Allegro
II. Andante
III. Menuetto: Allegro
IV. Allegro spiritoso

ROUSSEL.....Symphony No. 3, in G minor, *Op.* 42

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

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SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn composed, although numbered the seventh in the London series of twelve, was first performed May 4, 1795, in the auditorium of the King's Theatre, London.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

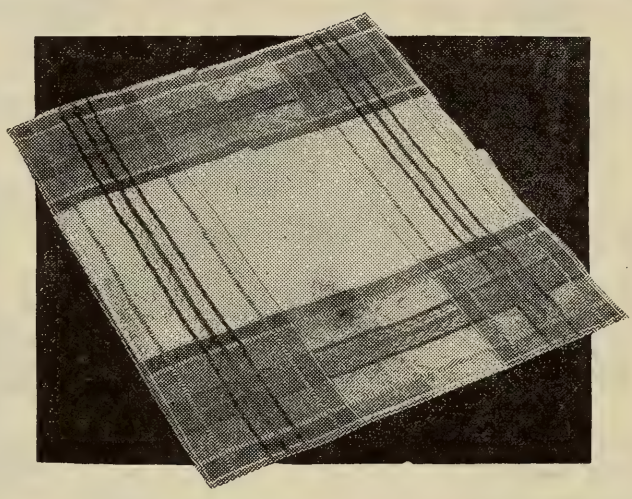
HAYDN, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, returned to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph



bears the legend "The twelfth which I have composed in England."* Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The concert at which the symphony was brought out was given on May 4, 1795, in the King's Theatre, the famous house where David Garrick, Mrs. Siddons, Charles Dickens (as an amateur player) and many other celebrities had performed, and where still more, such as

* When Haydn wrote this inscription upon the manuscript, he gave an unquestionable chronology to at least this one of the symphonies, and since the careful ordering of Mandyczewski for the newer Breitkopf and Härtel edition discloses exactly 104 symphonies, it necessarily bears that number. But so bewildering has been the ordering of Haydn's symphonies these many years that even this one has possessed various identifications. It was first thought that Haydn's symphonies reached the number of 180, a number gradually reduced by the study and sifting of legitimate manuscripts. The by no means inconsiderable number of 104 is not quite all inclusive, for several more early symphonies have since been found. The fact that this symphony has long been known as Number 2 in the earlier Breitkopf and Härtel listing, that it was previously 144 in the thematic catalogue of Wotquenne (1902), 75 in the catalogue of Zulehner, 109 in that of Pohl, the 7th in the listing of the London Philharmonic Society, and the 118th in Haydn's own catalogue of his works, will show how difficult it has been for a person to speak of his favorite symphony of Haydn with any confidence that his neighbor will know which one he is talking about. Another past method of identification was that of attaching letters of the alphabet from A to W to certain of the symphonies (so long as the alphabet lasted). A resort of desperation, perhaps, was the tagging of certain symphonies with special names. This one, for example, was known as the "London" Symphony. The new Breitkopf and Härtel numbering, now generally adopted, bears encouraging signs of proving definitive.



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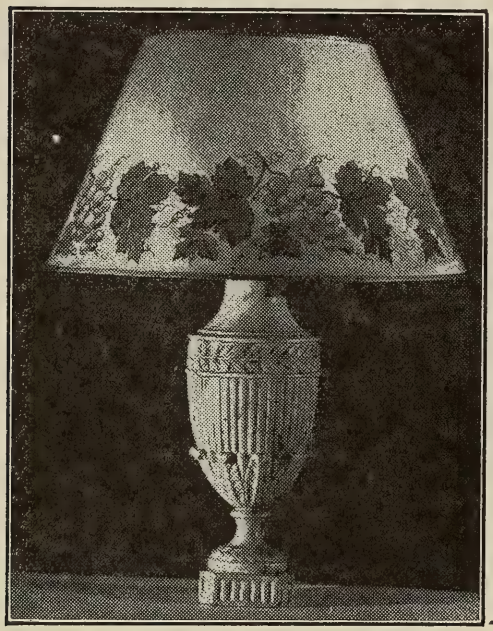
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Edmund Kean, were to be seen. This concert was a notable occasion, for the violinist Viotti and an array of singers of considerable fame displayed their talents. The program opened with the first movement of the "Military Symphony" (also of the London series), continued with an air by Signor Rovedino, an oboe concerto, a duet by Mlle. Morichelli and Signor Morelli. The first part of the program was concluded with the performance of the new symphony. In the second part, the second, third and fourth movements of the Military Symphony were performed, after which Morelli, Viotti, and another prima donna, Mlle. Banti, continued the program, which was rounded off by a *"finale"* of Haydn. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden [about $2,000]. One can make as much as this only in England." The Austrian added in English about the singing of Banti: "She sang very scanty" — a remark which speaks better for the composer's command of English than for his gallantry toward a singer who was one of the best known and admired of her century. Haydn had no reason to complain about his profits in England. When he left the island for the last time, about three months later (August 15), his accounts showed an income from



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concerts, music and lessons of 1200 pounds. An account of 100 guineas for twenty-six appearances at Carlton House, at the order of the Prince of Wales, was outstanding, but a bill sent from Vienna brought a prompt settlement by Parliament.

The title "London," given to Haydn's last symphony in the country where it was composed, first performed and especially beloved, surely had no connection with its musical contents. The theme of the *finale* is as clearly an Austrian rural dance as if it had been noted down in a village tavern, and indeed it would hardly have seemed out of place in the scherzo of Beethoven's "Pastoral" Symphony. W. H. Hadow, in "A Croatian Composer — Notes Toward the Study of Joseph Haydn," quotes numerous popular Croatian melodies, and compares them directly with themes from Haydn's symphonies and quartets. Haydn here borrowed the song "Oh, Jelena," which belongs to the district of Kolnov near Oedenburg, but was also familiar in Eisenstadt. "Variants of this melody," writes Mr. Hadow, "are found in Croatia proper, Servia, and Carniola."* Haydn has kept the melodic contour of the

* "Michel Brenet," in her book on Haydn (1926), takes issue with Hadow, and conjectures that these may after all have been original melodies of Haydn which subsequently drifted into the popular consciousness and were thence collected by Dr. Kuhac. "During the time Haydn lived at Eisenstadt or Esterhaz, when his music resounded day and night in the castle and gardens of his prince, why should not his own airs or scraps at least of his own melodies have stolen through the open windows and remained in the memories first of the people whose duty it was to interpret them, or who were obliged to hear them, and

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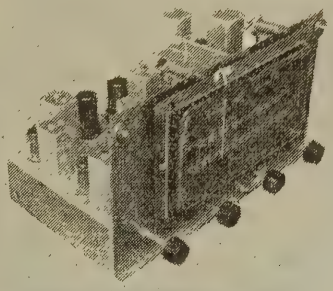
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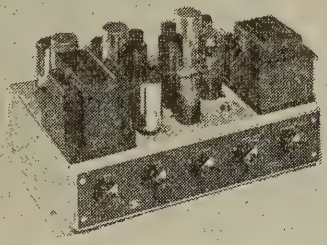
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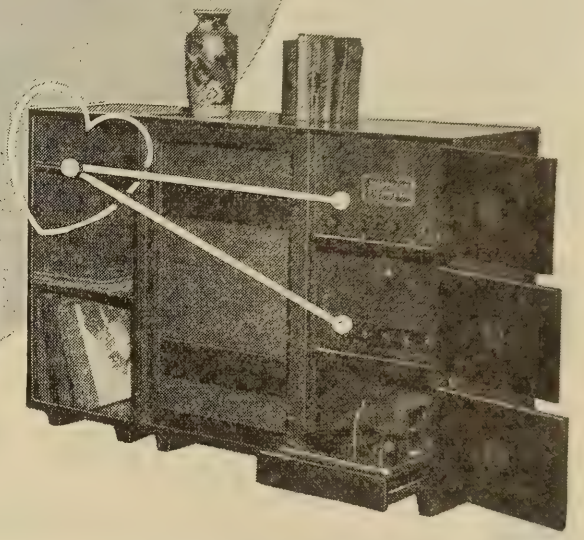
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opening phrase, retouched and repointed the whole, giving it an added character and sparkle without changing its original spirit.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, but modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

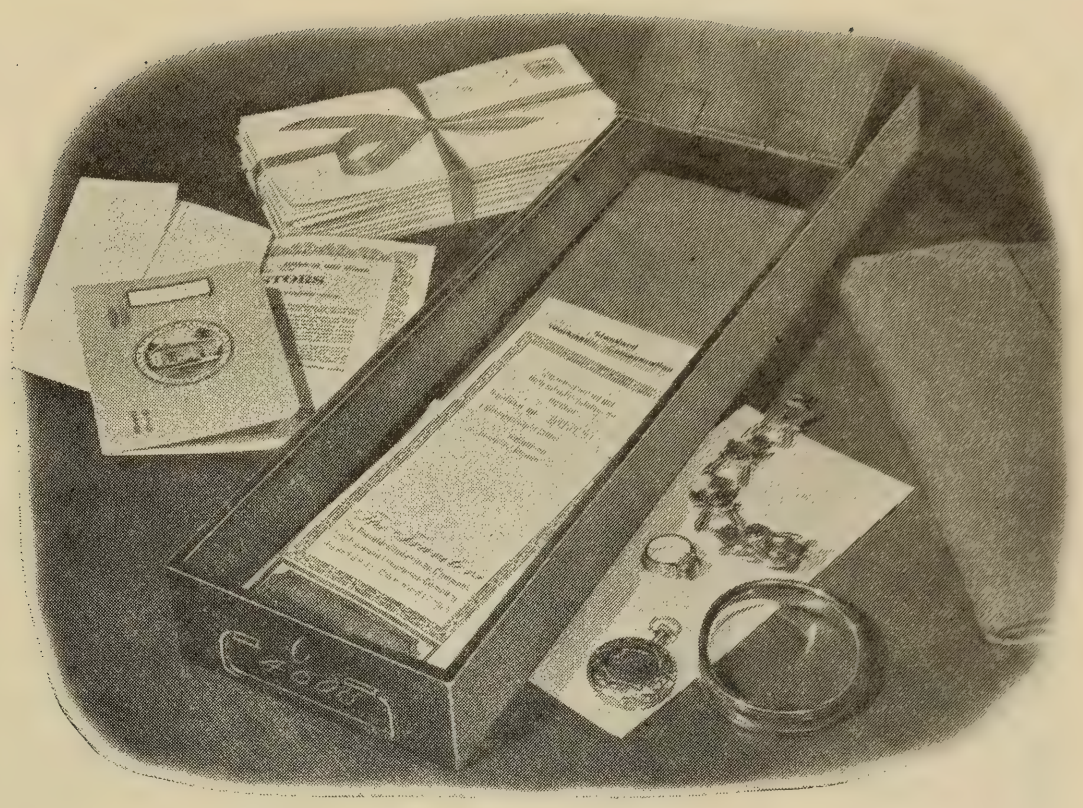
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then of the scattered population of the surrounding country?" Hadow confutes this staunch defender of the originality of Haydn in a preface to her own book. "Which is more likely — that these were orally transmitted like all early folk songs and that Haydn found them and used them, or that the peasants 'heard them through the windows,' memorized them at a single hearing, fitted them to secular words, and carried them through the taverns and merry-makings of their native villages? Three of the melodies, for example, appear in the seventh Salomon symphony [No. 104] which was written for London after the Esterhazy Kapelle had been disbanded. Where and how could the villagers have come across them?"

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SYMPHONY NO. 3 IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year. It was again played on April 12, 1935, October 29, 1937, October 24, 1941, and November 21, 1947.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, two harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript*. Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunist. The form of

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the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development

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and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio,* proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the *finale.* Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

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"In the *finale* a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the *adagio* and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

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THE CRITIC AND HIS CRAFT

By Cyrus W. Durgin

(Reprinted from the Bulletin of the Harvard Musical Association, January, 1951)

James Gibbons Huneker called it "the critical chain gang." Others have called it the profession of music reviewing, by other longer, shorter, and more or less complimentary terms. Musicians from their specialized point of view might borrow from the world of drama criticism, and refer to it as the late Percy Hammond spoke of his craft: "venom from contented rattlesnakes."

But praise or criticism, venom or balm, musical criticism is here to stay, for the single, very good reason that people like to read it. Musical criticism is written not primarily to make an artist feel good the next morning, nor to give a manager another prod in his ulcers, but solely for the benefit of the reader who buys the morning paper or the monthly magazine.

To the critic devoted to his task and well equipped for it, the profession is one that never is finished, and never goes really stale. Of course, after one has traipsed around the concert hall circuit for

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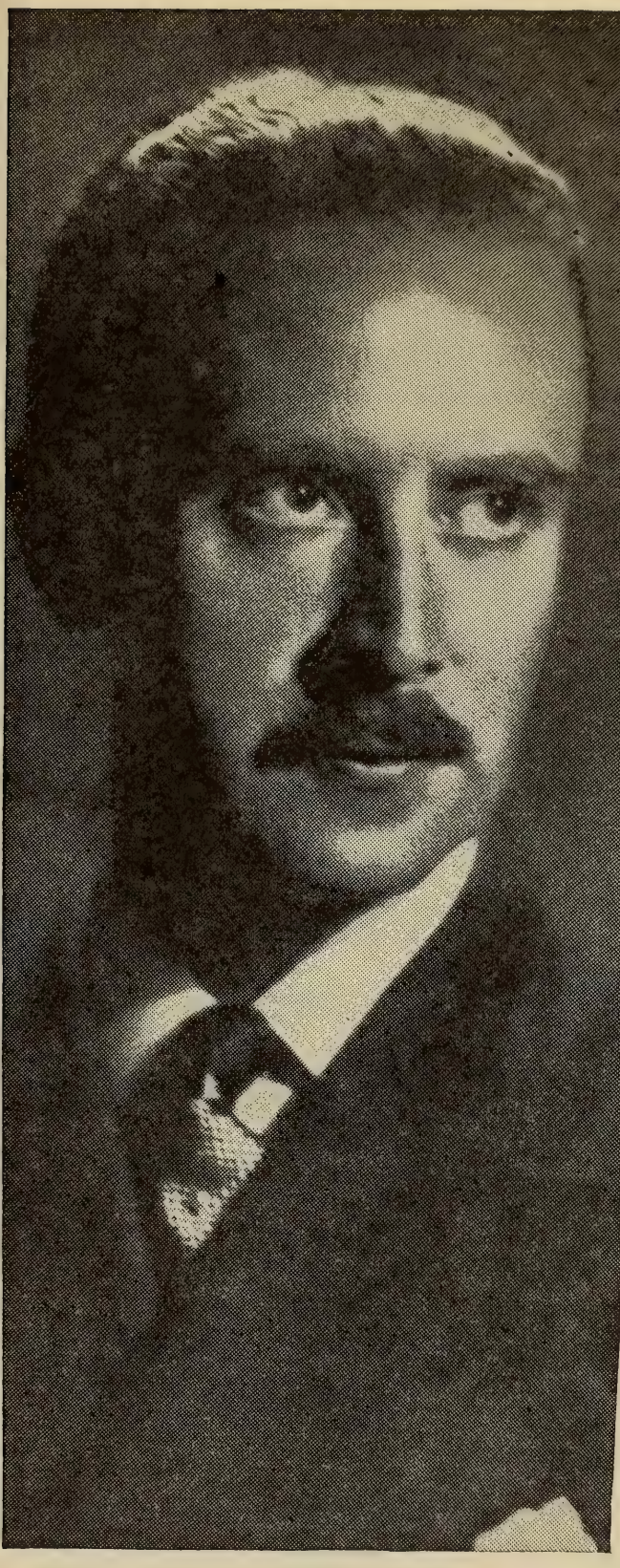
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months on end, the time inevitably comes when rest is demanded. After all, you can absorb only so much before the tissues, especially those intimately concerned with the central nervous system, rebel. But, given a month of tone-free diet, the critic usually is fit again and ready for another extended bout with the myriad fiddlers, pianists, singers and what not.

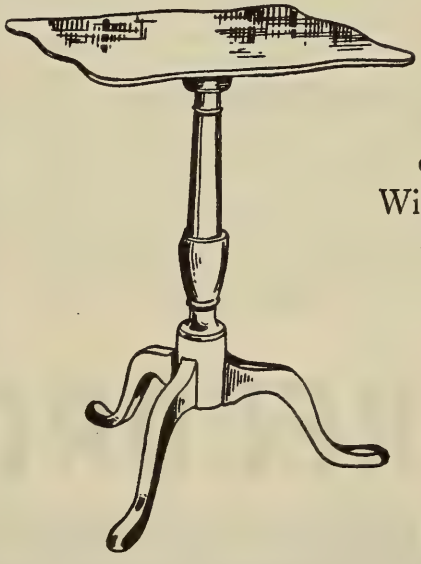
Such, at least, has been the experience of this Recording Angel over a space of more than twenty years, a space which has exposed him to all manner of tonal phenomena from the child prodigy to Pablo Casals playing the cello in the Cathedral of the little French town of Prades (of which more anon).

From time to time this Recording Angel is asked both why and how are music critics. The why already has been answered. The how is another matter, and when that question is encountered the first answer tends to be facetious and to quote an immortal paragraph written by the late Lawrence Gilman in the New York *Tribune* in 1932. It is worth quoting again.

A certain young woman had asked Mr. Gilman what were the qualifi cations for becoming a music critic. How does one go about it? To which Mr. Gilman, with all his urbanity and endless gentle humor, replied:

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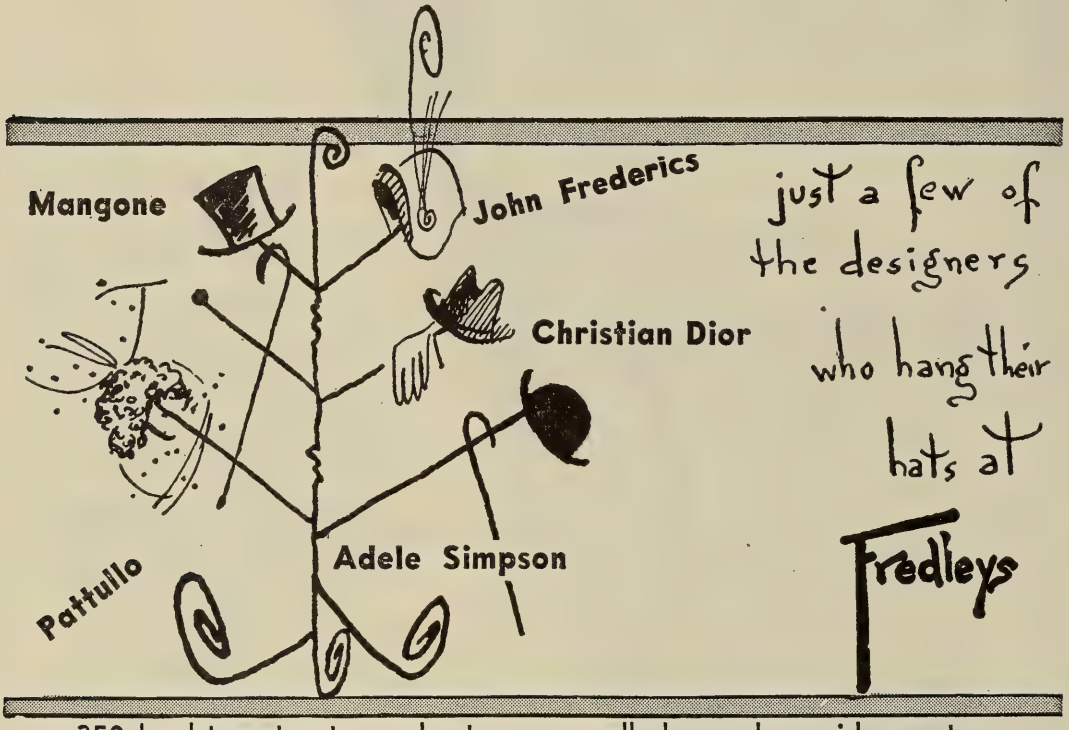
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I was told, some years later, that the lady never had become a critic, but had turned, instead, to the field of press-agentry.

Well, there you have it, and Mr. Gilman was right, ever so right. The other qualifications to which he alludes are a thorough-going knowledge of musical history, acquaintance with the theoretical branches upon which music is based; a certain proficiency at making out the notes of printed scores, a good ear and an ability to keep awake when the going is dull.

But three qualifications which he did not mention are (1) an instinctive ability to analyze music and performance; (2) an ability to put that analysis in good, readable simple English, and (3) lots and lots of experience. Without those three qualifications there can be no first class critic.

It will also help if the critic can play an instrument, preferably a stringed instrument or the piano. It is not absolutely essential, for criticism (or analysis) is a theoretical profession and not an executant one except in the case of using words correctly, aptly and interestingly.



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Do THE stars reveal what months are the best for producing great musicians — conductors, for example? A glance at the birthdates of the world's top thirty-six conductors, both past and present, provides some interesting food for thought. Of all the months, March and April head the birthday list for outstanding conductors, while February, curiously enough, has not one conductor to its credit. Conductors born in March include: Dimitri Mitropoulos, Sir Henry Wood, Willem Mengelberg, Arturo Toscanini, and Willem van Hoogstraten. April has the following to her credit: Pierre Monteux, Hans Richter, Sir Adrian Boult, Antal Dorati, Victor de Sabata, Bernardino Molinari, Leopold Stokowski, and Sir Thomas Beecham. Maybe astrologers have an explanation.

MUSIC QUIZ

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Ans. It is a slang term meaning trombone.



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Hector Berlioz, as a performer, was said to be decidedly limited, but that did not impair his prodigious flair for composing for and with the orchestra.

The ideal critic, who knows everything about music and about the detailed social and human background of every period within the span of musical history, does not exist. He never existed, and he never will. Such is not the order of things in this imperfect world. But the very good one has existed for many years, and in this country there have been many examples of him, from John Sullivan Dwight, Henry E. Krehbiel, William J. Henderson, Richard Aldrich, the aforementioned James Gibbons Huneker, Philip Hale and H. T. P., down to Olin Downes and Virgil Thomson (to carry the roster no nearer). There was also, in another land, the fellow named Corno Di Bassetto, "not to be confused with an obsolete and wheezy instrument known as George Bernard Shaw."

Now should you ask me what practical value has musical criticism, you would find me without a comprehensive answer that fits in twenty-five words. You can't eat musical criticism, and you can't wear it. Nor can you smear it on sunburn. Certainly you can't drink it, or use it as a means of propulsion from one place to another.

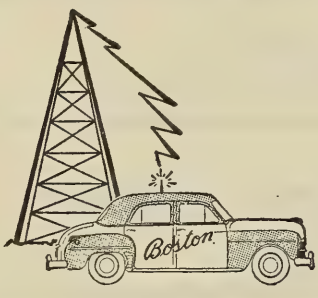
All you can do is read it, and of course, as someone in the hard seat of the scornful is bound to add, what good is that? I can tell you, though, that musical criticism is highly valuable as reading, for if well



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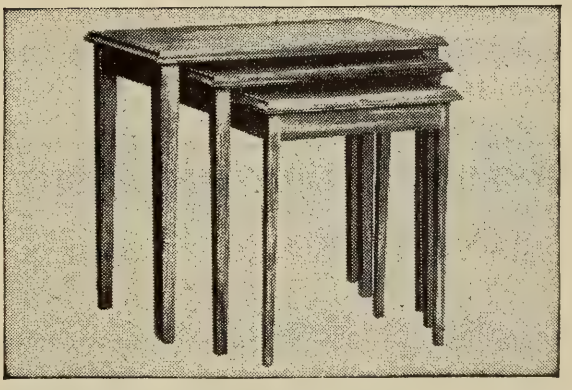
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done, with a broad amount of background and sympathy, it is a part of the cultural history of our times.

Music and its dissemination is a portion of the art of any time, and its reportage — or criticism — is a further component of artistic expression. Thus it all gets worked up into the cultural pattern which is a reflection of civilization, and civilization is the only thing worth more than one hoot upon this eternally troubled planet.

To the reader of tomorrow's newspaper, a music review is a report of something the reader may or may not have heard personally. He reads it to ascertain, primarily, how someone else, qualified by experience and the fact that he is hired so to report, liked the music or the performance. Sometimes the reader agrees with the critic, and sometimes he does not. Sometimes, even, the performer criticized agrees with the critic. When that happens, awesome natural phenomena are likely to result, and the moon is seen to rise three-cornered and blood-red.

To the reader of five, ten, fifty years hence, the preserved music review is a little piece of history. It is important and viable according to the accuracy of the views expressed and the vivacity of the critic's language. Not so deep as the Gettysburg Address nor so wide as the story of the flying machine, but in its own modest way 'twill suffice. And for that matter, tomorrow and tomorrow and tomorrow creeps



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in this petty pace of concert-giving, to the last syllable of recorded time, and the printed review documents that petty pace, and even more it high-lights those moments which do not creep but run gloriously in the full vigor of great mastery. That is what musical criticism is for.

Over two decades and a little more, the pace for this Recording Angel has been alternately creeping and running gloriously. That span has exposed the dutiful chronicler to literally thousands of performers and compositions, without lighting him the way to dusty death. The dread, dead run of mediocrity has been the most numerous, naturally, for that is the way things are in this world. But the moments that one remembers out of a past which more and more is telescoped together are such moments as when Jan Smeterlin, making his Boston début at the Repertory Theatre on Nov. 2, 1930, played all the Chopin Preludes consecutively, with a grace of phrasing, a limpidity of tone and a distinction of style which one had never heard before.

One can think back, too, to Lotte Lehmann's first singing of Elsa in "Lohengrin" at the Boston Opera House, with the late Chicago Civic Opera Company in 1932, a performance that was a revelation of what Elsa can be. One can remember the last time Mary Garden ever sang Louise and Melisande here, and the amazing physical illusion she brought to those roles; the Scarpia of Vanni Marcoux, the Isolde of Frida Leider, the incomparable Tosca and Violetta of Claudia Muzio, God rest her; the first appearances here of Flagstad and Melchior, when their voices were in prime; the Don Giovanni and Figaro of

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The list could be extended and the latest entry would be one's first hearing of Pablo Casals in the flesh, in the Cathedral of Prades on the Friday evening of last June 2.

That memory is truly indelible, and would be so apart from the external circumstances of having been acquired in the course of a superb European visit that did not intrude one dull or unpleasant moment. Then and now, I am certain that in the superlative art of Casals one was hearing the ultimate in technical virtuosity and interpretive musicianship among all string players. Impressions so illuminating and so profound are best set down quickly, and with as much accuracy as possible. So far as I was able, I did that in my reporting of

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the Praaes Bach Commemorative Festival for the *Boston Globe,* which later reprinted the Prades articles in pamphlet form.

So, though the profession of musical criticism may be "the critical chain gang," it has its own delights and its own compensations for the many, many hours of labor upon lesser matters. Music is still the most adorable of the Muses. Mr. Gilman knew what he was talking about.

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself

* The manuscript score was dated by the composer "*1812; 8ten* ——"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

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"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

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It would require more than a technical yardstick to measure the true proportions of this symphony – the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality – the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his in-



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exhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

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The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme

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there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

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Thursday Evening, August 9: Beethoven, "Missa Solemnis" (Soloists to be announced).

Saturday Evening, August 11: Beethoven, Sixth Symphony ("Pastorale") Tchaikovsky, Sixth Symphony ("Pathétique").

Sunday Afternoon, August 12: Honegger, Fifth Symphony; Brahms, Second Symphony.

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To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, April 4th, at four o'clock.

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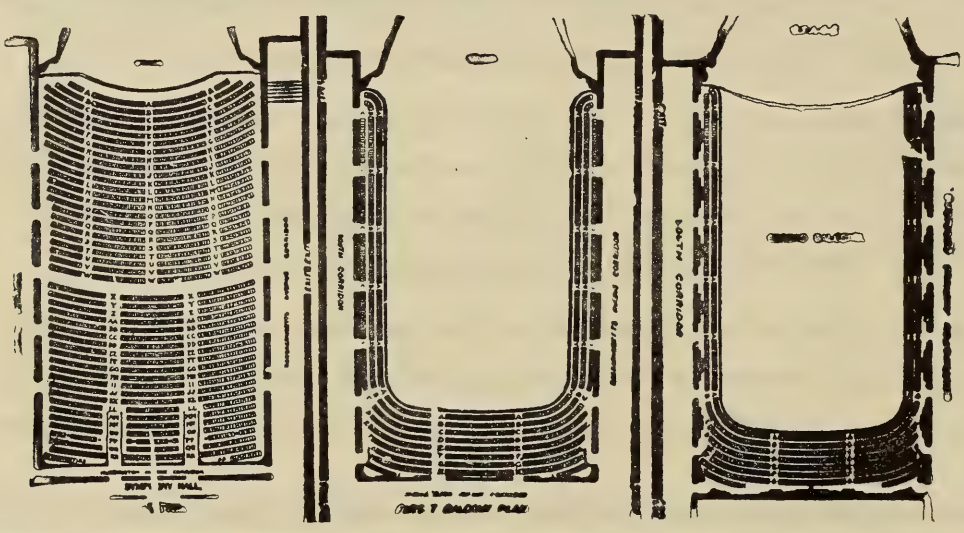
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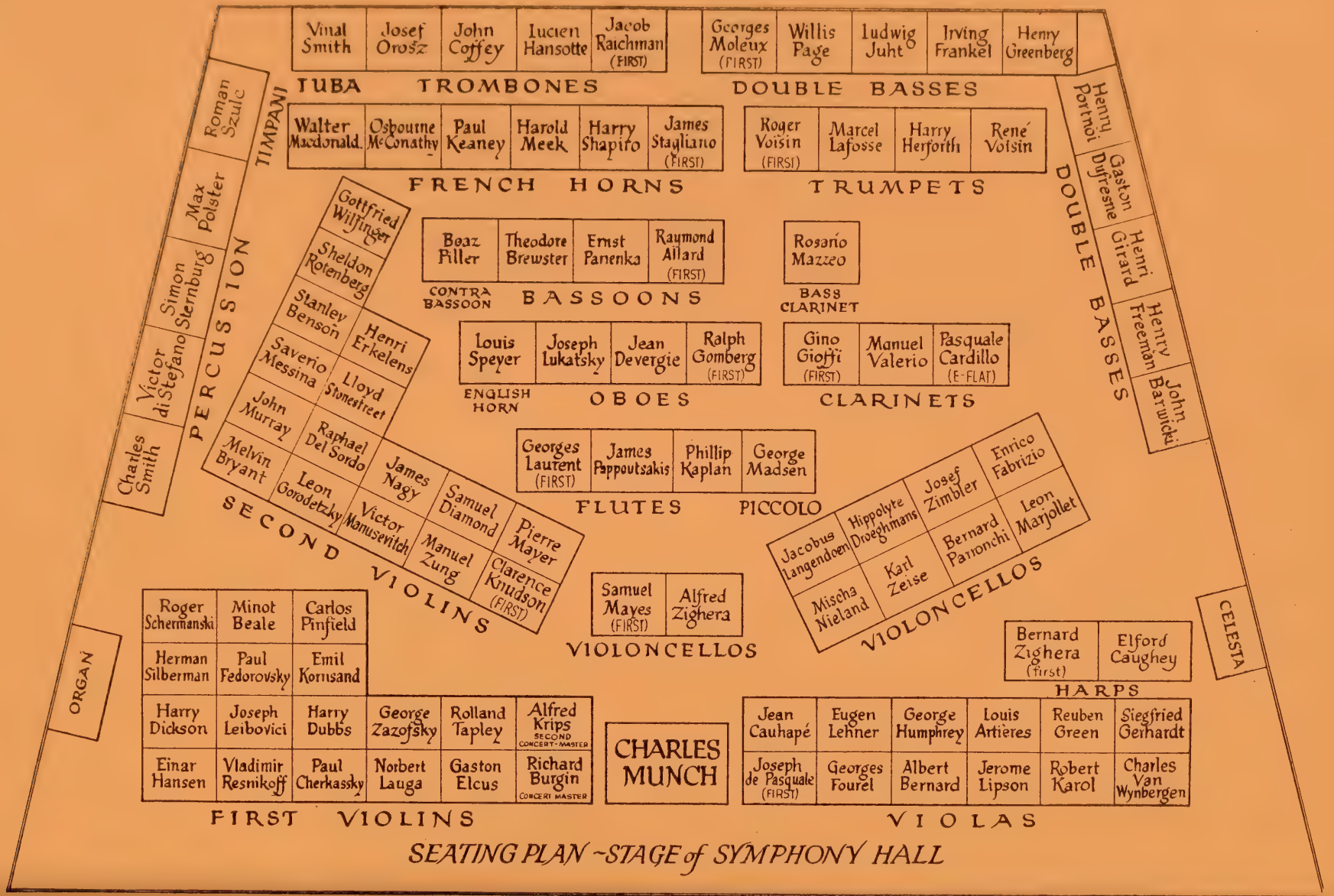
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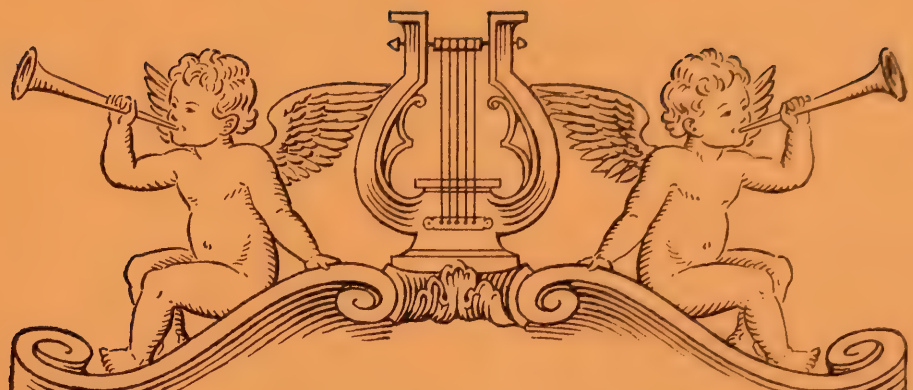


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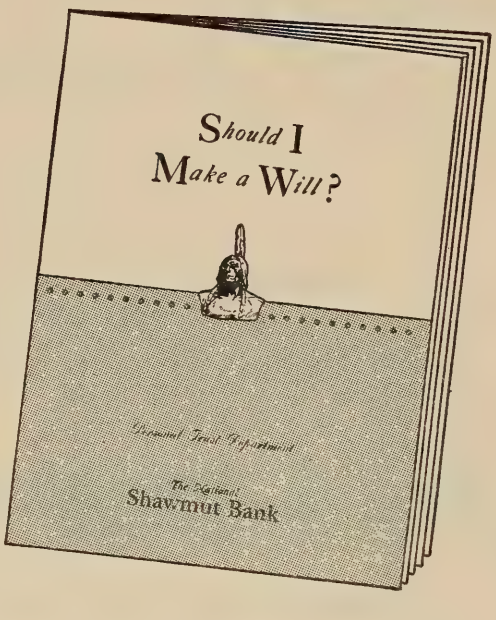
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The Artists Equity is a nation-wide organization of painters, sculptors and print-makers of professional attainments. It is non-political and aesthetically non-partisan. It was formed in 1947 to further the economic interests of artists and to give effectiveness to their united aims.

The Equity works with all connected with the profession of the fine arts and extends its benefits not only to individuals but to associations, societies and museums.

The President of Artists Equity, Yasuo Kuniyoshi, and its Executive Director, Hudson Walker, helped lay the plans for the exhibition "American Painting Today — 1950" at the Metropolitan Museum in New York. This competitive exhibition, open to all American artists, aroused great interest and inaugurated a new era of close relationship between museums and living artists.

The third Annual Woodstock Art conference conducted by Equity last fall was attended by prominent artists and museum representatives from all over the country and a more sympathetic integration of their common problems was worked out.

Through the Equity legal advice is available to members and reciprocal agreements between galleries and exhibitors are carefully considered. A bureau for securing positions as instructors and lecturers is maintained. There is also a welfare fund.

The local chapter has assisted in a well-received juried exhibition "New England Painting Sculpture—1949" first shown at the Institute of Contemporary Art in Boston and later presented in

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other cities by seven museums. A forum "The Artists in American Life" was successfully conducted in 1950 at the Fogg Museum. Among other important activities now on the Chapter's agenda is a picture rental program on a large scale.

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FROM A DISTANT FRIEND

Roswell, New Mexico
20 March, 1951

TREASURER,
BOSTON SYMPHONY ORCHESTRA,
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Sir:

Since 1935 a group of music-loving friends in this town has assembled on Tuesday evenings during the months from October to April, to listen to programs of recorded music. This group of musical friends calls itself The Beethoven Society. You will find enclosed various programs of recent Tuesday evenings, which gave to the listeners that particular certainty of enjoyment of the highest musical finish which performances of the Boston Symphony Orchestra always gives. Indeed, when any program of the Society reveals the name of that orchestra, there is always a sense of happy expectancy and satisfaction among us. We think the Boston Orchestra is of such stature that its significance is national rather than local to its home city. We know from personal enjoyment of the orchestra's recordings that this is so.

Perhaps now we have a little opportunity to support the orchestra directly. Accordingly, the enclosed cheques, collected from the members of the Beethoven Society, is to enroll *The Beethoven Society of Roswell* among the Friends of the Boston Symphony Orchestra.

Yours sincerely,
The BEETHOVEN SOCIETY OF ROSWELL,
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By PAUL HORGAN,
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A NOTABLE REVIVAL

Berlioz realized his fondest ambition when, in 1836, he composed his *Grande Messe des Morts* by order of the French Ministry of Fine Arts. The Requiem, performed in the following year, made a profound impression on its hearers. The first performance in Boston was by the Cecilia Society in 1871. Charles Munch conducted it on the hundredth anniversary of the first performance, in 1937, and in the same place, the Hôtel des Invalides in Paris.

Mr. Munch will introduce what is virtually an unknown masterpiece when he conducts the Requiem at the Friday and Saturday concerts of the Boston Symphony Orchestra next week, and at a special Pension Fund concert, in Symphony Hall on Tuesday Evening, April 24. The Orchestra will be augmented according to the composer's directions, by four brass groups, to be placed in the four corners of the hall.

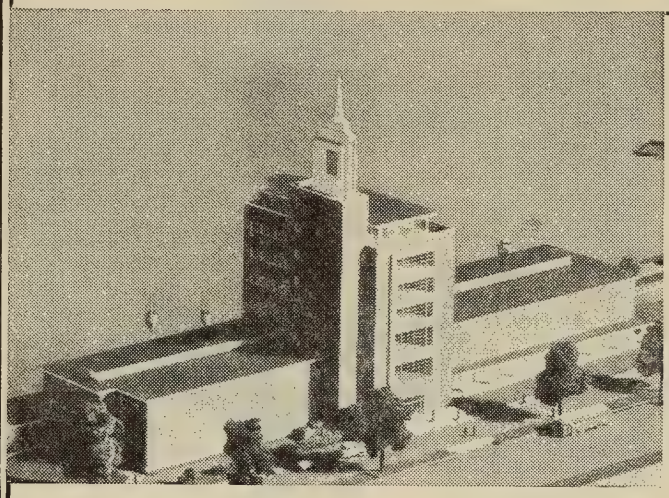
Berlioz's contemporaries singled it out for praise. Liszt called it "a prodigious, and indeed sublime work," Saint-Saëns wrote: "The *Tuba Mirum* surpassed my expectations . . . it seemed as if each separate, slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ. Yet even more I admired the poignant feeling of this marvelous work, the constant and incredible elevation of style — far more perceptible by ear than on reading, as is true of all the works of this composer." The fantastic Heine compared the music of Berlioz to "an antediluvian bird, a colossal nightingale or a lark the size of an eagle. Berlioz himself once remarked in a letter: "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the Requiem."



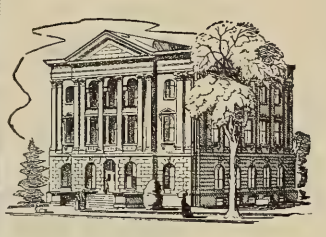
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This striking addition to Boston reminds us that there is a constant change, too, in our economic life. More and more businesses are turning to pension plans to provide security at retirement for their employees. The funding of a sound pension plan calls for a skilled appraisal of a corporation's particular needs by an experienced specialist. Old Colony Trust Company, because of its wide experience with companies, large and small, is "Pension Trust Headquarters" in New England. For further information, send for our booklet, "Pension Trusts."

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TUESDAY EVENING, APRIL 17, *at* 8:30 *o'clock*

MOZART.....Overture to "Le Nozze di Figaro"

DEBUSSY.....Two Nocturnes

Nuages
Fêtes

HONEGGER.....Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

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OVERTURE TO "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart composed his opera in Vienna in 1786. The score bears the title: *"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro': musica di W. A. Mozart."* The first production was on May 1, of 1786, in Vienna.

The Overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

LORENZO DA PONTE relates in his memoirs how Mozart proposed the play of Beaumarchais to him as a subject for a libretto, and how the idea progressed. "In conversation with me one day," writes Da Ponte, "Mozart asked me if I could turn Beaumarchais's *'Noces de Figaro,'** into an opera. The proposition was to my taste, and the success proved immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality."

When Da Ponte spoke of the "immorality" of *"Le Mariage de*

* Note that Da Ponte has translated the original *"mariage"* into *"nozze"* and here re-translates *"nozze"* into *"noces"!*



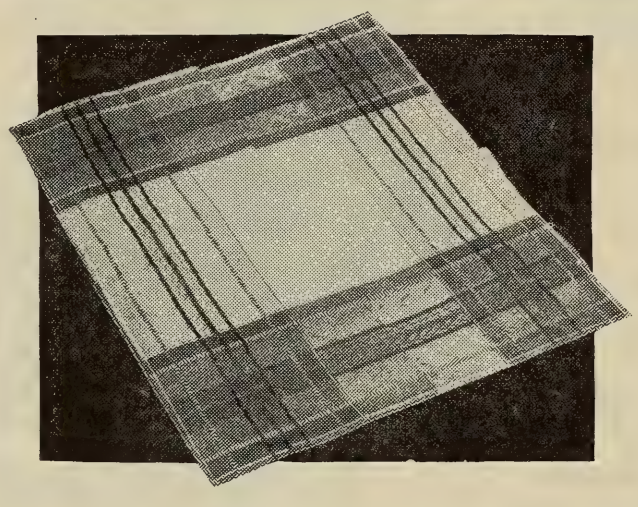
Figaro" as its obstructing quality, he was using an epithet which was found as diplomatic in Austria as it had been in France to cover the embarrassment of a Monarch about a piece which could be interpreted as poking uncomfortable jibes at the ruling aristocracy. A great deal had been said in Paris about the "immorality" of *"Le Mariage de Figaro"* by its opponents who, if they had admitted that its mockery of the nobility was what really offended them, would only have singled themselves out as the butt for that mockery.

The Emperor reminded his visitor that he had already forbidden the performance of Beaumarchais's *"Figaro"* in the theatre.

"I know it," answered Da Ponte. "But in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece."

"All right; I trust to your taste and prudence. Send the score to the copyists."

The King needed only to feel assured that anything which might



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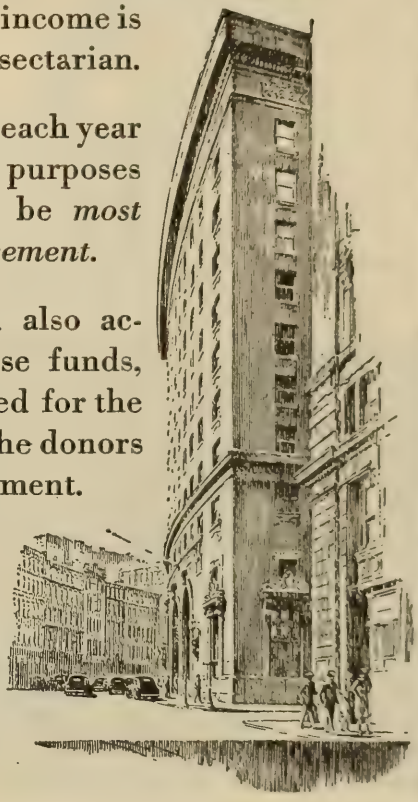
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"shock the conventionalities" would be omitted, and the conventionalities which both men had tacitly in mind did not refer to amorous episodes no more daring than might be found in a modern "bedroom farce," but to a subversive undercurrent which showed the commoner to advantage at the expense of the aristocracy which was his superior in power and his inferior in wit. It was that quality which later led Napoleon I to remark of the play: *"C'était la revolution déja en action."* Da Ponte did not find it necessary to suppress a single one of the love intrigues or compromising situations with which Beaumarchais had peppered his play. Naturally a libretto of set vocal numbers and necessarily condensed dialogue in recitative could often little more than outline the action. Many of Beaumarchais's little revealing touches survive in the libretto; more of them are lost. The Count, the Countess, Figaro, or Cherubino are fairly close to their originals, but it required Mozart's genius to recapture the characterization, the brighter wit of Beaumarchais in his own inimitable way, over the head of his librettist.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and

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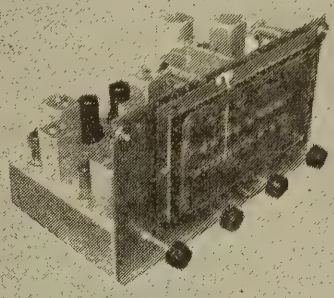
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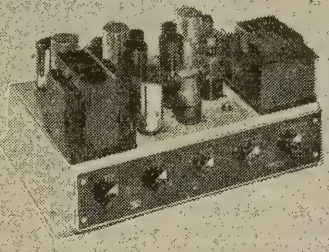
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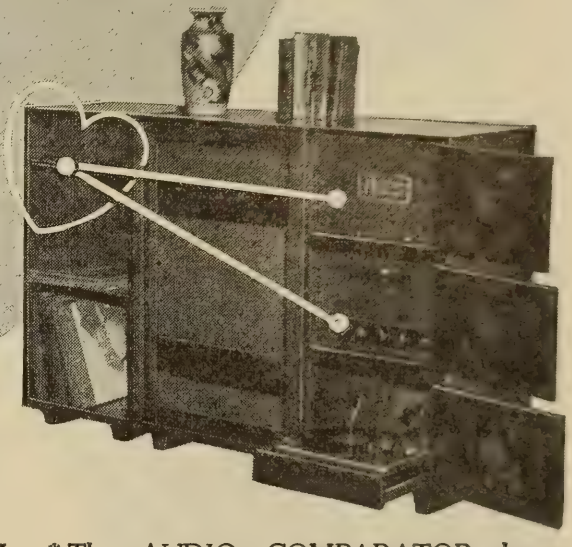


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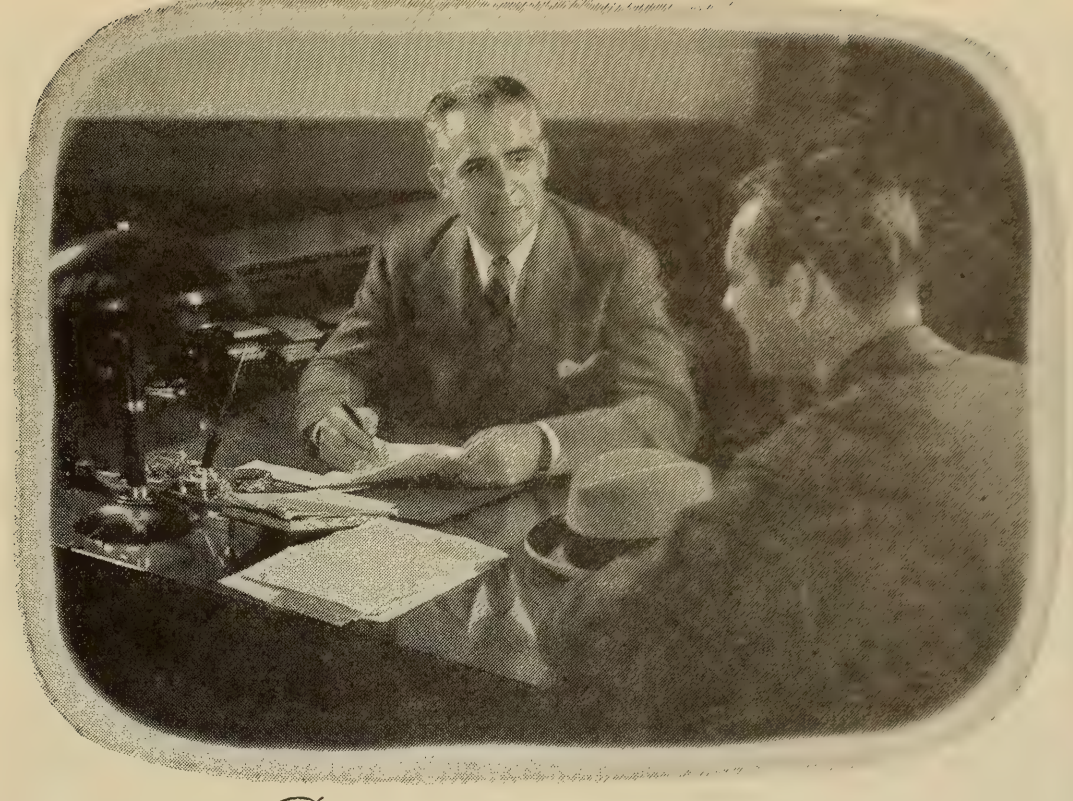
was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abtraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.



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Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "origi-

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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nality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl

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until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

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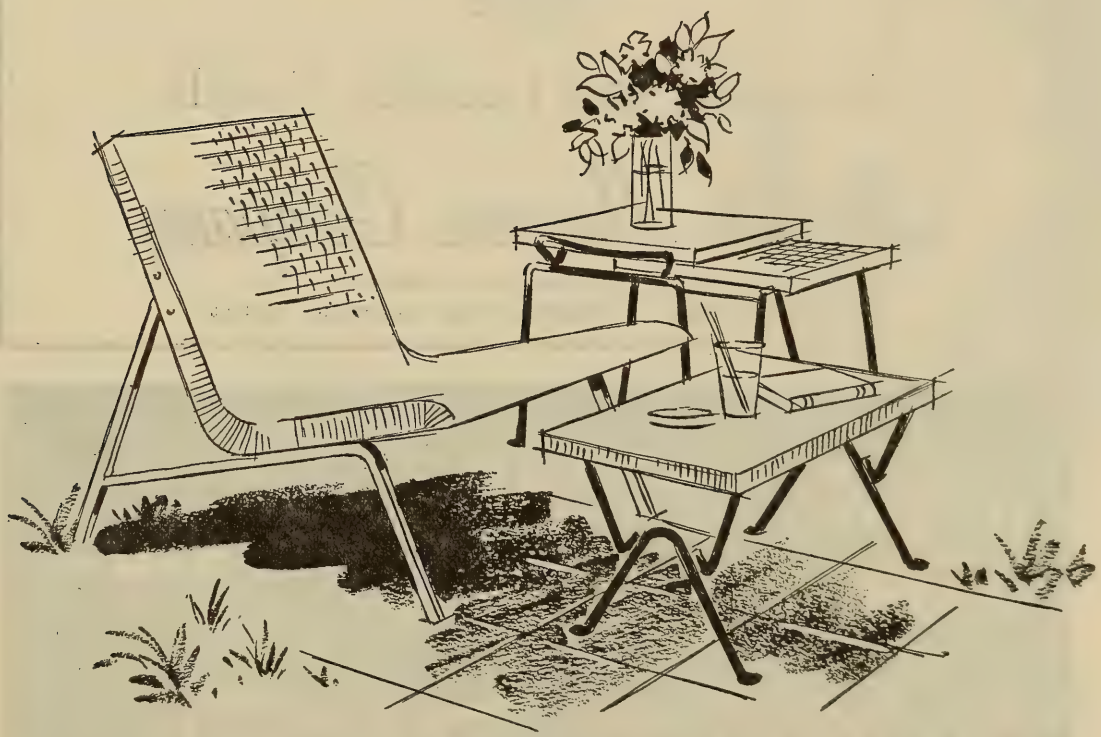
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SYMPHONY NO. 5

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed last December in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky. It is here performed by the kind permission of Dr. Koussevitzky.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949. The Fifth Symphony is here having its first performances.



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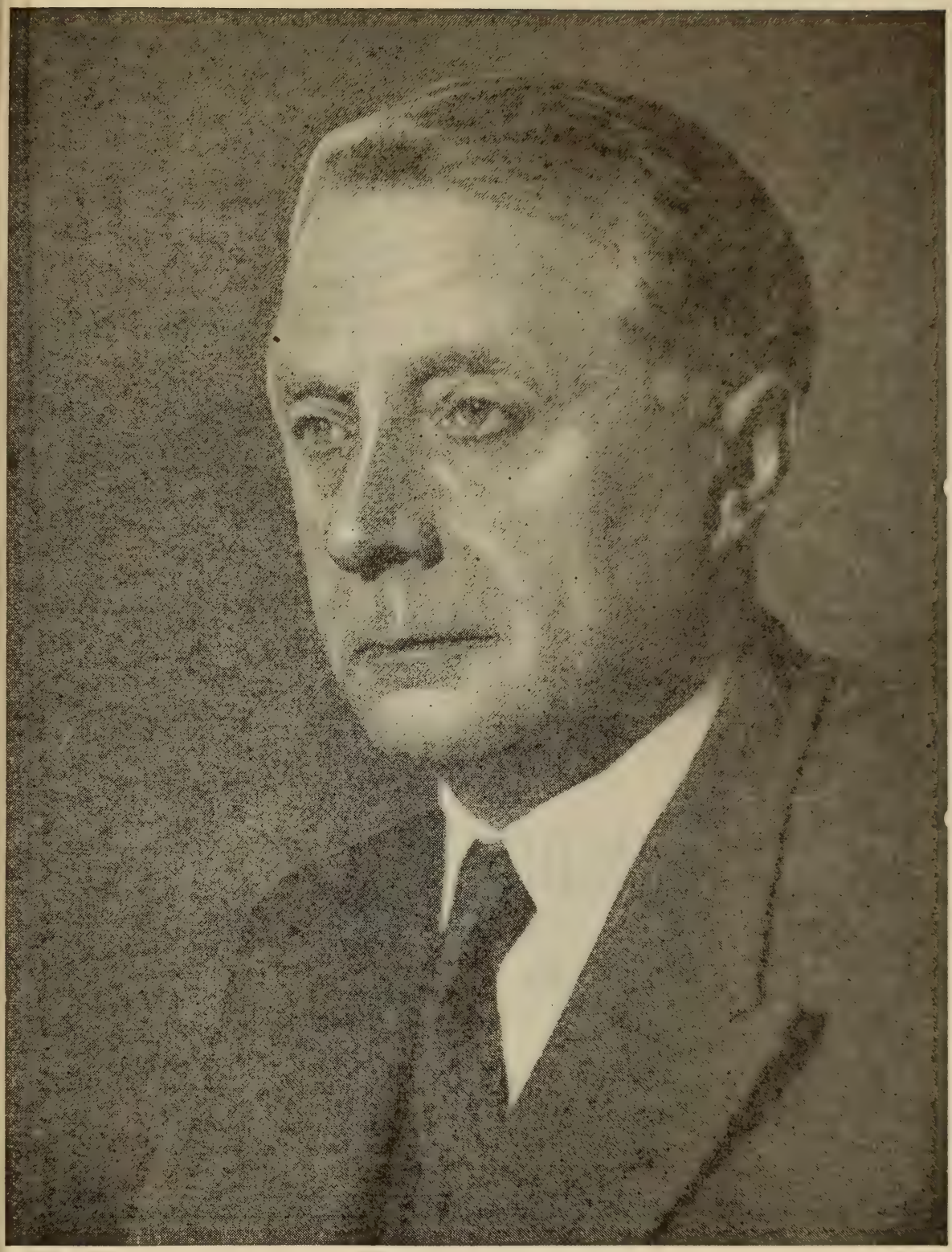
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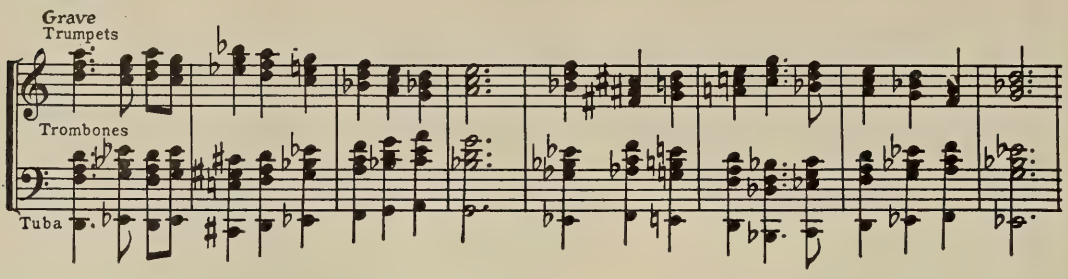
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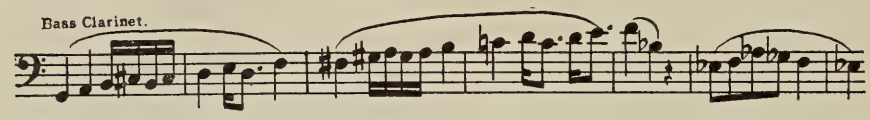
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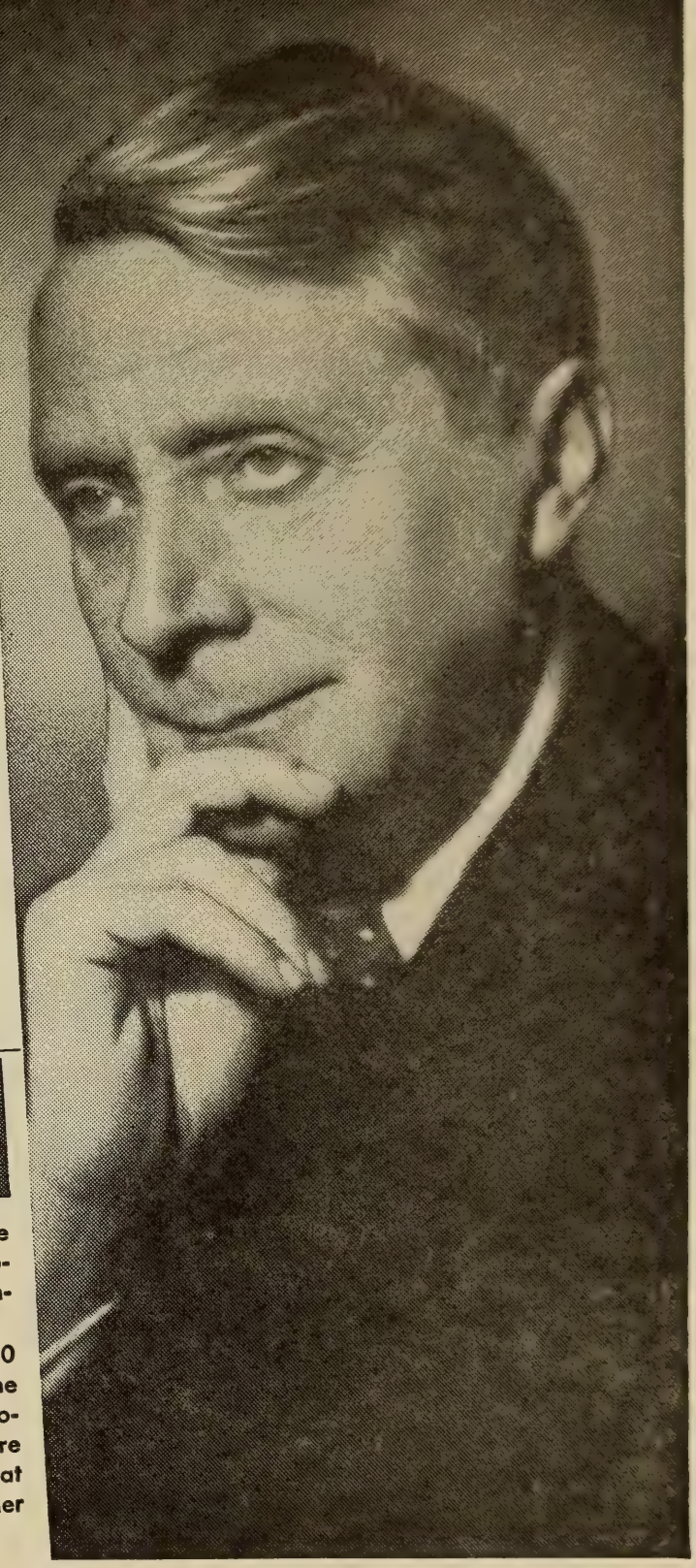
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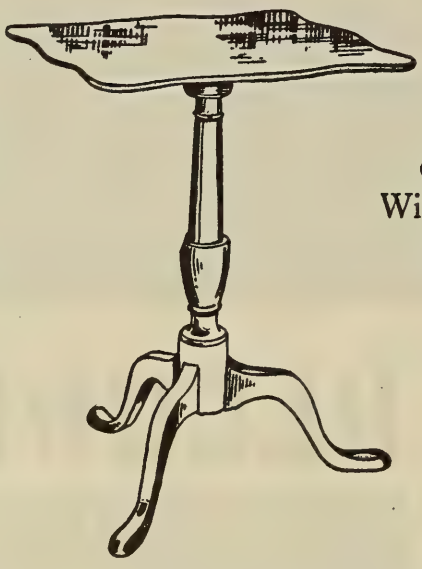
It progresses cumulatively as the theme is given to the single and the combined woodwinds, with occasional muted brass. There is a climax and a short adagio section in common time which is eloquent in a theme for the cellos and ends in a crescendo with predominant brass. There is a more agitated recurrence of the allegretto subject. The adagio returns briefly before the end.

The finale (4-4) opens with repeated staccato notes from the brass, at once taken up by the strings which carry a swift string figure in a persistent forte until the very close. The perpetual motion generates rhythmically incisive episodes in a symphony of tragic import throughout.

Under the title *"Symphonie No. 5"* the composer has written in a cryptic parenthesis: *" (di tre re)."* The answer may be found at the end of each movement, where the last note is a drum tap on D, pianissimo.

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ARTHUR HONEGGER has devoted a book (*"Incantation aux fossiles," Editions d'Ouchy,* 1948) to an attack upon the custom, at concerts in France, of endlessly repeating certain symphonies, concertos, or piano works, and as consistently ignoring contemporary music.

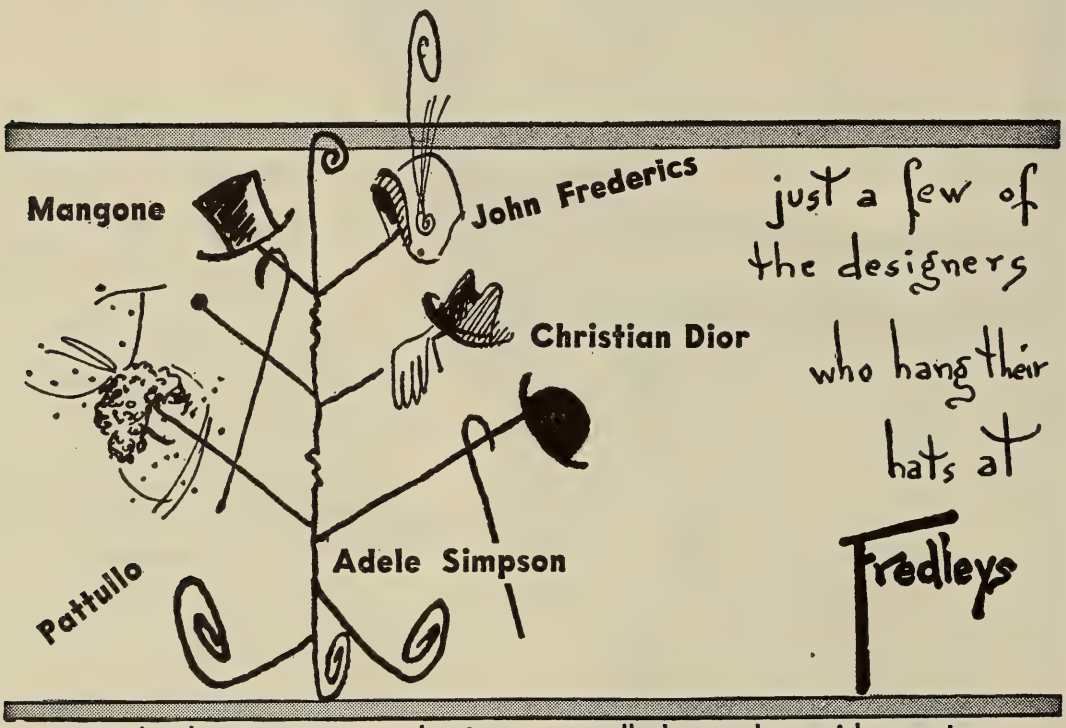
Like the geological fossils, which identify with certain past epochs the particular strata where they are found, the musical "fossils" which Mr. Honegger describes are as certainly to be found in places where festivals of classical music are given as they are certain *not* to be found where new works are performed. In deploring their im-



permeability to new music this composer writes without any personal rancor or sense of neglect (having less cause for that than any of his confrères), but speaks in behalf of those of his own and a younger generation.

One essay, *"Petite Suite pour les pianistes,"* has singled out the ways of pianists, and taken as an example a young pianist named Charlie Lilamand, who had presented Liszt's E-flat Concerto with three orchestras of Paris, pausing only to give all-Chopin recitals in between. Such practices M. Honegger considered as putting prowess in "digital velocity" above music in its proper domain as an art. "It becomes no longer a question of listening to music, but of self-valuation at the expense of music abominably dishonored. Personally, I know of nothing more afflicting, more anti-artistic, more contrary to the art of music than the career of a virtuoso who circulates from town to town, from orchestra to orchestra with his three same concertos; like an exhibitor of trained dogs, like an acrobat showing his turns."

Since the convenient object of Mr. Honegger's polemic happened to



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MUSIC QUIZ

Who was the first composer among the great masters to make fairly consistent personal use of "opus numbers" in listing his works as he produced them?

Ans. Beethoven.



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be a pupil of Madame Marguerite Long, this lady felt impelled to defend her artistic honor and that of her charge by crossing pens, in all amiability, with his attacker.

LETTER FROM MARGUERITE LONG

My dear friend,

I have had no expectation of engaging in an epistolatory battle with you. If we are to fight, it would be more appropriate if your weapons were scores, mine chromatic scales! But you are the one who has started writing, and I must answer. However, the battle, if a battle there must be, can be nothing else than friendly.

The other day you devoted an article to recitals, and especially piano recitals. This article interested me because it was my pupil, the young Charlie Lilamand, whom you made your subject.

You consider Charlie Lilamand as one of the two or three highest hopes of the piano. You are right, and first of all I thank you for what you have said about him. But, my dear Honegger, are you not too severe in judging his way of making a program for his recital? "What!" you say, "Chopin, always Chopin!" Perhaps I am wrong, but I have been playing Chopin for a very long time, and I am not tired of him, nor does the public seem to be. Should he become apologetic about playing the works of the undisputed master of the piano? The one whom Debussy called the greatest genius!

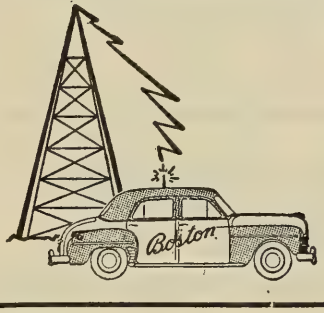
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devoted to it, all the proofs I have given of this. I speak not only of Fauré, Debussy, Ravel, to the interpretation of whom I am devoted with a never-failing joy. But besides these how many composers have I not played and interpreted? How many first performances!

And there is the school, too, which Jacques Thibaud and I have established to bring young virtuosos (pianists and violinists) in association with contemporary musicians; each month we have a session of modern music.

But when it is a matter of a recital — especially a first recital of a young pianist, allow me to point out that another problem presents itself.

What is this problem? A young pianist, aside from his musical personality, must attest his solid technical qualities. A recital (to make a comparison no doubt banal but more comprehensible to you than another) is something like a competition in sports. The audiences hear the artist in the pages they know, and they judge him in certain passages which they love, and this figures in the cycle of preferences which draws people to music.

It would be an imposition if this young pianist played only "the inevitable Chopin," or "the two eternal concertos of Liszt," but there would be a still greater harm in avoiding them altogether.

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I am of your opinion, if it is a matter of acquainting young virtuosos with the music of the day, but I know that they will do this with good results, and will understand and defend it if their instruction is right.

Aside from this, a young artist who has only his work to live upon must watch his opportunities. He must fill the hall. This necessity is nothing to be ashamed of. You know very well, dear friend, that the greatest of composers write not only oratorios, but music for the films.

Don't discourage these young virtuosos, then, give them your support rather than devoting two severe "columns" to them on the eve of their recital.

I believe, my dear Honegger, that in all these matters we are of the same purpose: to serve music! I am looking for a conclusion to this letter. It will be very simple, just a question, if you will permit me.

Charlie Lilamand must give another recital in a few months. Will you be kind enough to give me the program you would prefer to have him play, taking account of the legitimate considerations which I have just set forth — that is to say all the responsibilities a master must remember when a remarkable pupil is beginning his career.

In putting the question before you, shall I start a new controversy? No matter; disputes in our epoch are fortunate if they can be held to music, and go no further!

I offer you, my dear Honegger, all my friendship and all my admiration.

MARGUERITE LONG.

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Madame,

You have honored me by writing about a little article on piano recitals in general and that of Ch. Lilamand in particular. I confess that I am fearful at the thought of answering in my turn, and discussing piano matters with so undisputed a master of the subject. What gives me some encouragement is the friendly tone of your letter, and the sense that we are at one on the fundamental question.

Everyone knows what part you have had in making known modern French music, and did you not create and bring public attention upon a new work by a little-known composer — the *Rapsodie Portugaise* of Halffter? Should not that in itself close the debate?

Nevertheless, I should like to clear myself of something you seemed to find in my article which appeared on the eve of Lilamand's concert — a dire intention to harm him. It is not so. I have not concealed my genuine admiration for this virtuoso and the date of its publication was accidental. As proof of this, my present response is to appear on the day when Mme. Bernadotte Alexandre-Georges will give another Chopin recital in the Salle Chopin. Is it not the very frequency of these Chopin Festivals that makes it difficult to have weekly articles that do not coincide with them?

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As for Chopin, I share entirely your admiration for his genius, but it is just that admiration which moves me to defend him against the too impetuous zeal of so many pianists in his behalf. If I may be allowed a comparison, I visualize a pure virgin exposed to the assault of a barbarian horde, ready to manifest at all costs the ardor of a passion unleashed. I am sure that, like me, you cannot help shuddering to think of the affliction of the "adored one." I venture to say that this is a case of dexterity — a monomania which is the antithesis of love.

According to the mail which comes in, many listeners are really tired of all this. . . . [Mr. Honegger here lists a number of recent performances of Chopin and the hackneyed Beethoven sonatas]. Would not a continuation of this at last force the musical public to

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cry "help," look for a fresh breath in pages of Fauré, Debussy, Ravel? Is there not also the danger that the audience, saturated, would not return to the concert hall?

"A recital is a sort of competitive sport" as you wisely remark, and it is in that regard that I should like to speak of "performance, finger velocity apart from music." A considerable part of the public is indeed content with this side of it. They represent routine, laziness, and ignorance, because they are not capable of judging the value of a performance except through music long familiar to them.

This section of the public is not involved in the reputation and future of a young artist, for its opinion will only trail along after those who are keen and understanding musicians.

You ask me to draw up a program for the next recital of Ch. Lilamand. Here is one among a hundred:

1 — A suite by J. S. Bach (not a Bach-Liszt or a Bach-Busoni transcription) to evaluate his cantabile style and his touch.

2 — A sonata of L. van Beethoven other than the *Appassionata,* the Aurora [Op. 53 ("Waldstein")] or the "Moonlight" (there are 29 more for the most part unknown to the public).

3 — A group of works by Debussy (the *Études* perhaps, which are almost never played), or by Fauré, Ravel, Schmitt or numerous others.

4 — Some modern pages, for example Poulenc, well written for the instrument and a good test of technique.

Excuse, Madame, the length of this reply, which fails to exhaust the question; and trust the deep admiration of your faithfully devoted

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Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

* D'Indy lists the Symphony as having been begun in 1886.

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The first performance, at the Paris *Conservatoire,* when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like



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them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist† and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible excep-

† D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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tion of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements ot the militant school which had grown at his feet, made its way increasingly to popular favor.

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OPERA
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"Falstaff" — Verdi
Sarah Caldwell, Conductor
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LIST OF WORKS

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BEETHOVEN ..... Overture to Goethe's "Egmont," *Op.* 84
VI February 20
Overture to "Fidelio," *Op.* 72b
I October 10
Piano Concerto No. 1, in C major, *Op.* 15
III December 19
Soloist: ANIA DORFMANN
Symphony No. 1, in C major, *Op.* 21
I October 10
Symphony No. 3, in E-flat major, "Eroica," *Op.* 55
I October 10
Symphony No. 7, in A major, *Op.* 92
VIII March 20

BERLIOZ ..... Fantastic Symphony, *Op.* 14a
IV January 9

BRAHMS ..... Tragic Overture, *Op.* 81
II November 21
Concerto for Violin and Orchestra in D major, *Op.* 77
VII March 6
Soloist: PATRICIA TRAVERS
Symphony No. 3, in F major, *Op.* 90
II November 21
Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)
VI February 20

BRUCKNER ..... Symphony No. 7, in E major
V January 30

DEBUSSY ..... Two Nocturnes: Nuages, Fêtes
IX April 17

FRANCK ..... Symphony in D minor
IX April 17

HANDEL ..... Suite for Orchestra (from the Water Music)
Arranged by Hamilton Harty
III December 19

HAYDN ..... Symphony in D major, No. 104
VIII March 20

HONEGGER ..... Symphony No. 5
IX April 17

MENDELSSOHN ..... Symphony in A major, No. 4, "Italian," *Op.* 90
VI February 20

MOZART ..... Overture to "Le Nozze di Figaro"
IX April 17
Symphony in E-flat major (K. 543)
VII March 6

RAMEAU.....Suite from the Opera, "Dardanus"
VII March 6

RAVEL.....'Daphnis et Chloé," Ballet Suite No. 2
VII March 6
Rapsodie Espagnole
III December 19

ROUSSEL.....Symphony No. 3, in G minor, *Op.* 42
VIII March 20

SAINT-SAËNS.....Overture to "La Princesse Jaune"
IV January 9

SCHUMANN.....Overture to "Genoveva"
V January 30
Symphony No. 1, in B-flat major, *Op.* 38
III December 19

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
II November 21

STRAUSS....'Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20
V January 30

TCHAIKOVSKY.....Concerto for Violin in D major, *Op.* 35
IV January 9

Soloist: MICHELE AUCLAIR

SERGE KOUSSEVITZKY conducted the concert on November 21; RICHARD BURGIN on February 20 and March 20.

- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM

The Boston Symphony Orchestra

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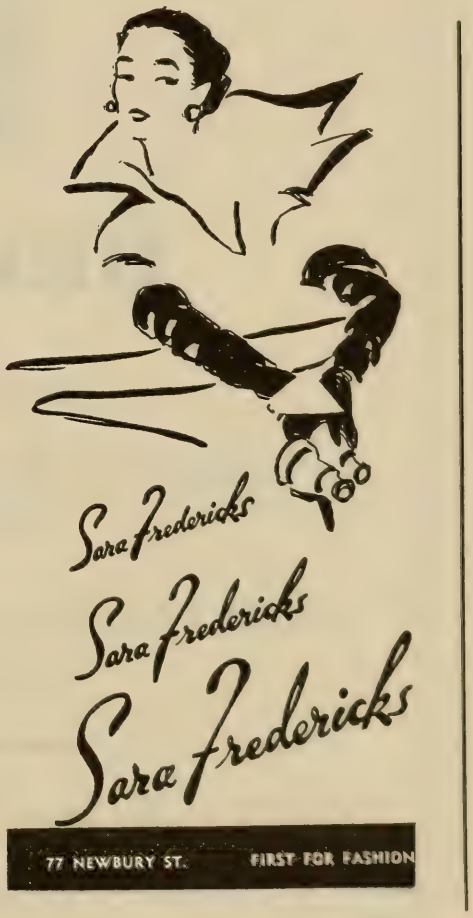
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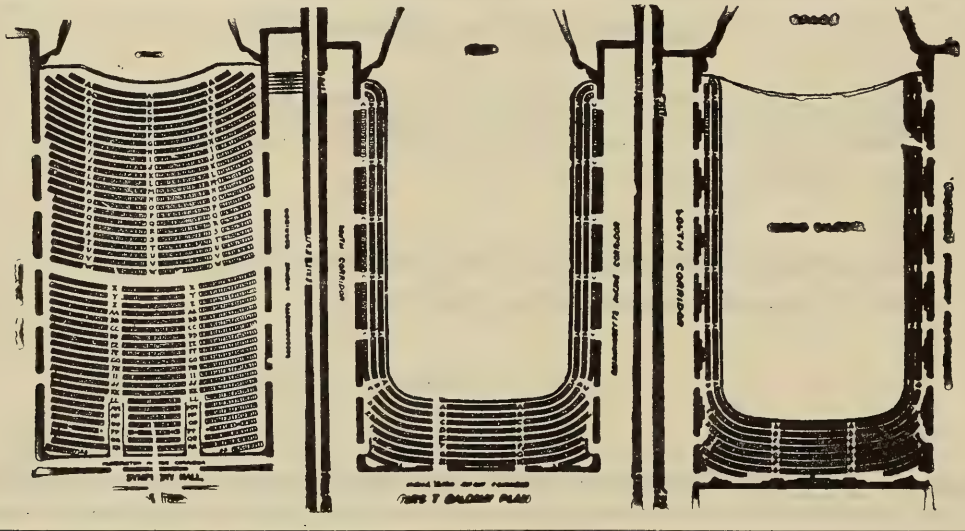
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4. Exact dates and further details will be found in the programs of next season.

OPEN REHEARSAL — APRIL 26

The final of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, April 26, from 7:30 to 10 o'clock.

Charles Munch will conduct.

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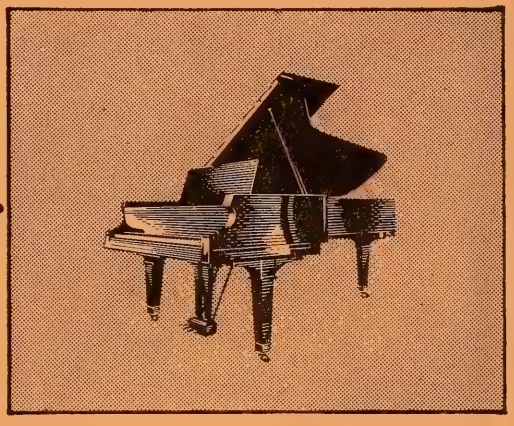
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

BERLIOZ.....Grande Messe des Morts

Requiem
Dies Irae; Tuba Mirum
Quid Sum Miser
Rex Tremendae
Quaerens Me
Lacrymosa

INTERMISSION

Offertorium
Hostias
Sanctus
Agnus Dei

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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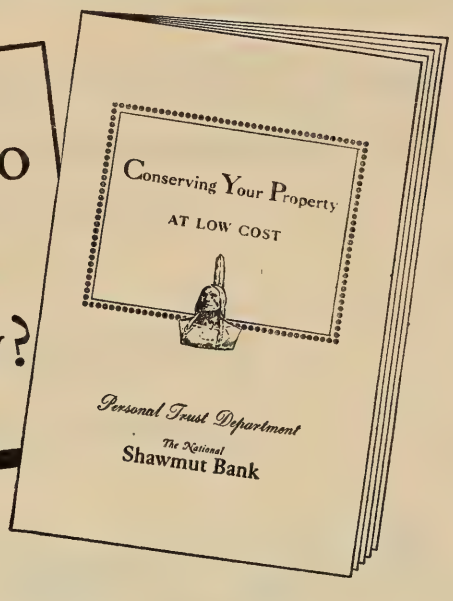
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The second annual exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the Symphony Hall Gallery. The artists whose work may be seen are listed here with the numbers and titles of their paintings:

2 Shepard Herman — Red Barn, Lenox, Mass.
3 Isabel S. Farley — Ste. Anne in Spate
4 J. W. Farley — The Salmon Pool
8 Mrs. Wallace Goodrich — "319"
11 Harriet A. Robeson — Shacks
12 Mrs. Edward I. Gates — Start of the Season
14 Mrs. Samuel Mixter — Boat, Meadow Creek
15 Ruth A. Anderson — Little Lady in Lavender
21 Margaret C. Wellington — New Raincoats
23 Mrs. William T. Aldrich —Fisherman's Shack
24 William L. Young — Gridley River, Sharon, N. H.
34 Willa Astill Moody — "Going to the Sun" — Glacier
37 Esther Gorodetzky — Mill Pond Road, Rockport, Mass.
48 Robert E. Peabody — New Hampshire Meeting House
49 Howard M. Turner — Construction
50 C. Torno Speyer — Doll's Attic
57 Marion F. Whitten — Delphinium
60 Mrs. Myrtle H. Smith — Amaryllis
85 Florence Smith — The Gossipers
86 Harriet Antoinette Steensen — Afternoon Sun
88 John E. Boit — Town Pier, Mattapoisett
92 Beverly Hallam — Schoodic Fish Shack
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123 Bessie Howard — Noella
127 Maria W. Lockwood — The Lily Pond
128 Frances M. Mordecai — Waiting for Fog to Lift
130 Katharina van Wynbergen — New England Doorway
133 Emery H. Greenough — Background for Breakfast
140 Esther Heins — Willows and the Sea
143 Barbara Tock Berkowitz — Self-Portrait
147 Rosamond Pier Hunt — From the Castle Top
151 Mrs. Alva Morrison — Portrait
153 Ellen Isabel Leibovici — Tanglewood Theatre
155 Mrs. Ben Ames Williams — Lady Coote
158 Daniel Weisberg — Weatherbeaten
176 Sheila J. Rubin — On a Chair
177 Katherine Wilkins — Gloucester Harbor
179 Roger Gilman — Eastham Creek
182 Harriet A. Brown — Still Life
188 Margaret Fuller Tyng — Portrait of Susan
189 Margaret Potter — New England Farm, New Hampshire
190 Dann Coriat Wyman — Back Porch
191 Lorna Appel Nelson — Meditation
192 Kathryn Nason — Monday in the Alley
194 Audrey Soule — August
196 Elisabeth B. Perlmuter — Three Art Students at Work in the Studio
198 Josephine Durrell — Butterfly
199 Grace A. Stone — Still Life
200 Karl Zeise — Ogunquit Beach

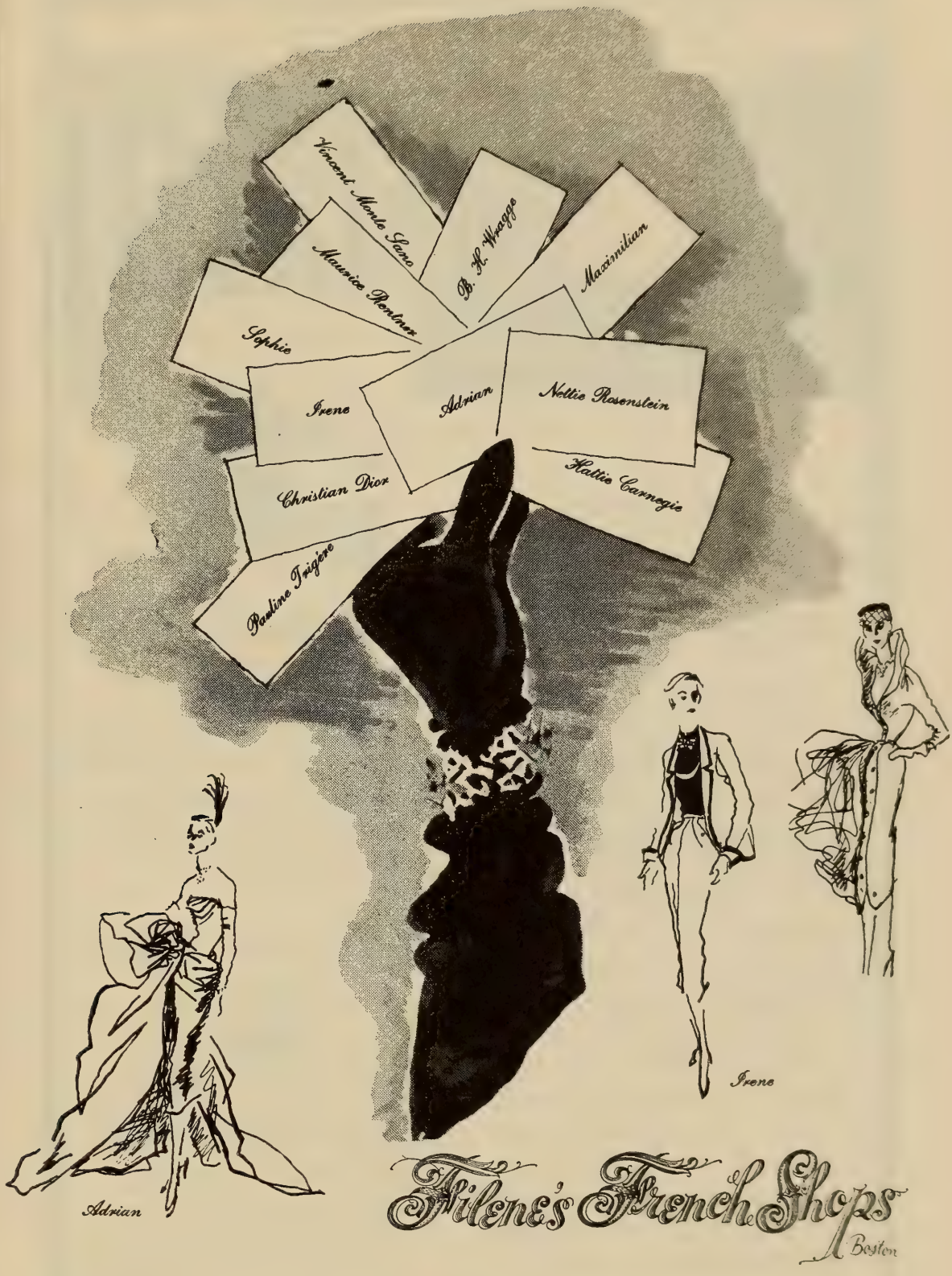
ANNOUNCEMENT

Unclaimed student tickets for the first Open Rehearsal by the Boston Symphony Orchestra under the direction of Charles Munch are now available to the general public.

The first rehearsal of the series of five will be given next Thursday evening, November 9, at 7:30 in Symphony Hall.

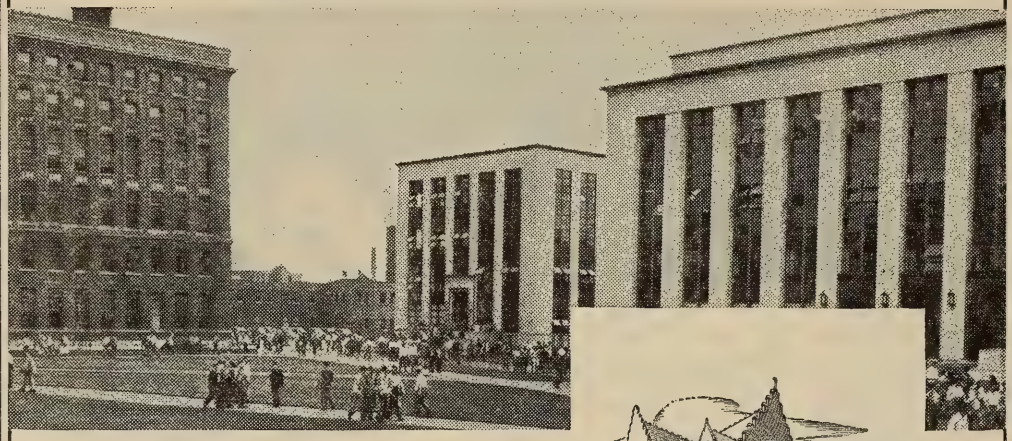
Admission $2.00 (tax included).

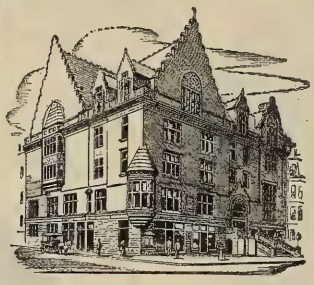
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First Program

SUNDAY AFTERNOON, NOVEMBER 5, *at* 3:00 *o'clock*

HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)

Overture
Alla Siciliana
Bourrée
Menuetto

HONEGGER.....Prelude, Fugue, and Postlude

ROUSSEL.....“Bacchus et Ariane,” Ballet, Second Suite, *Op.* 43

INTERMISSION

BEETHOVEN.....Symphony No. 3, in E-flat major, “Eroica,” *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcribed for Orchestra by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941

The "Fireworks Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were entitled: Ouverture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. The edition of Max Seiffert was used in the only previous performance by the Boston Symphony Orchestra (January 31, 1941).

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear *"La Paix"* for the largo, and *"La Réjouissance"* for the following allegro (this movement is omitted in Sir Hamilton Harty's version). The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall;

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

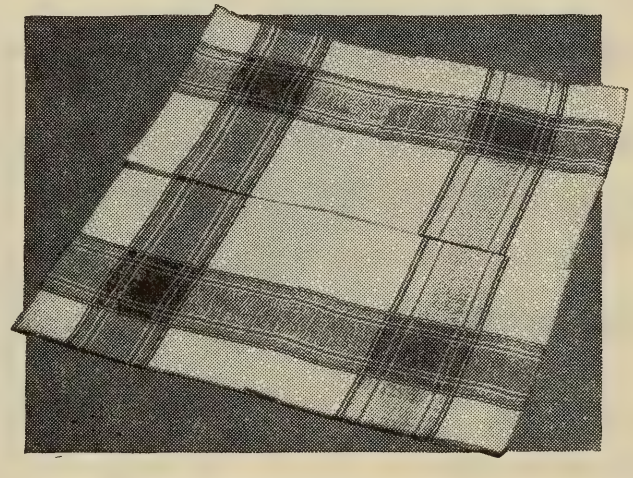


Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

Sir Hamilton Harty has orchestrated the Suite quite according to his own taste, using 2 oboes, 2 bassoons, 4 horns, 3 trumpets, timpani, and strings. The Siciliana, which Chrysander called *"La Paix,"* he gives to the strings only.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors *"Des Anglois"* from the facility with which the English gave credit to them in all treaties, though they had broken so many.' "

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal



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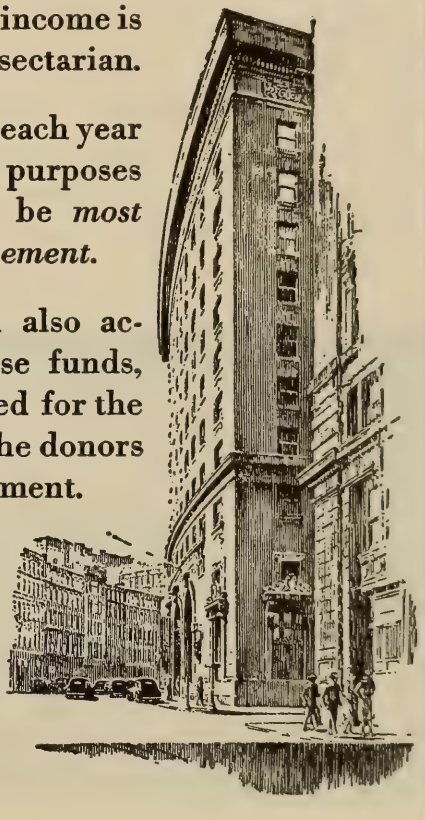
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Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The ad-



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mission fee (according to the *Gentlemen's Magazine*) was nine shillings and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine,* "occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

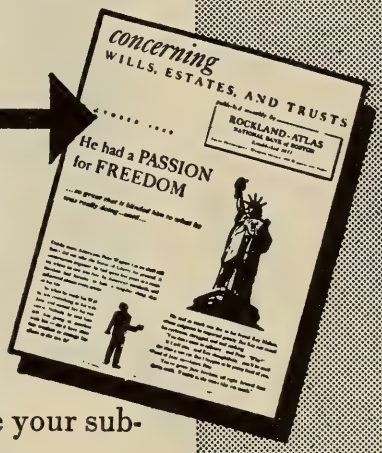
The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

"The King, the Duke, and Princess Emily saw it from the Library, with their courts; the Prince and Princess [of Wales], with their children, from Lady Middlesex's; no place being provided for them, nor

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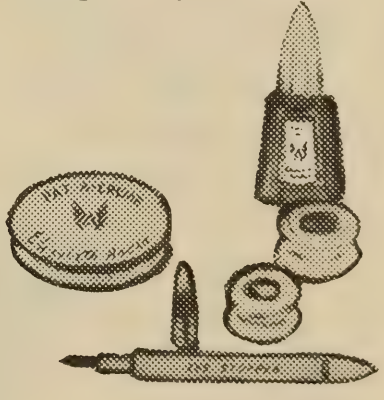
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any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine,* after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."*

The illumination then began, Handel's successive movements presumably accompanying certain high points of the program, but Mr. Walpole was unimpressed:

"The rockets, and whatever was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of colored fires and shapes: the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing and then, what contributed to the awkardness of the whole, was the right pavilion catching fire and being burnt down in the middle of the show."

* To conclude the Festival at Edinburgh last September 9, "massed military bands" performed this music on the Castle Esplanade, under the direction of Sir Thomas Beecham, Bart., after which there was a fireworks display.



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Newman Flower in his life of Handel conjures up the scene with more graphic vividness, if with less authority than Mr. Walpole:

"The music ceased. The crowd, splayed like a black carpet in the flare of the lights, roared . . . a rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

"But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame clambered up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

"Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the heat grew terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating."*

* Horace Walpole summed up the affair: "Very little mischief was done, and but two persons killed: at Paris, there were forty killed and near three hundred wounded, by a dispute between the French and Italians in the management, who, quarreling for precedence in lighting the fires, both lighted at once and blew up the whole. Our mob was extremely tranquil, and very unlike those I remember in my father's time, when it was a measure in the opposition to work up everything to mischief, the Excise and the French Players, the Convention and the Gin Act."

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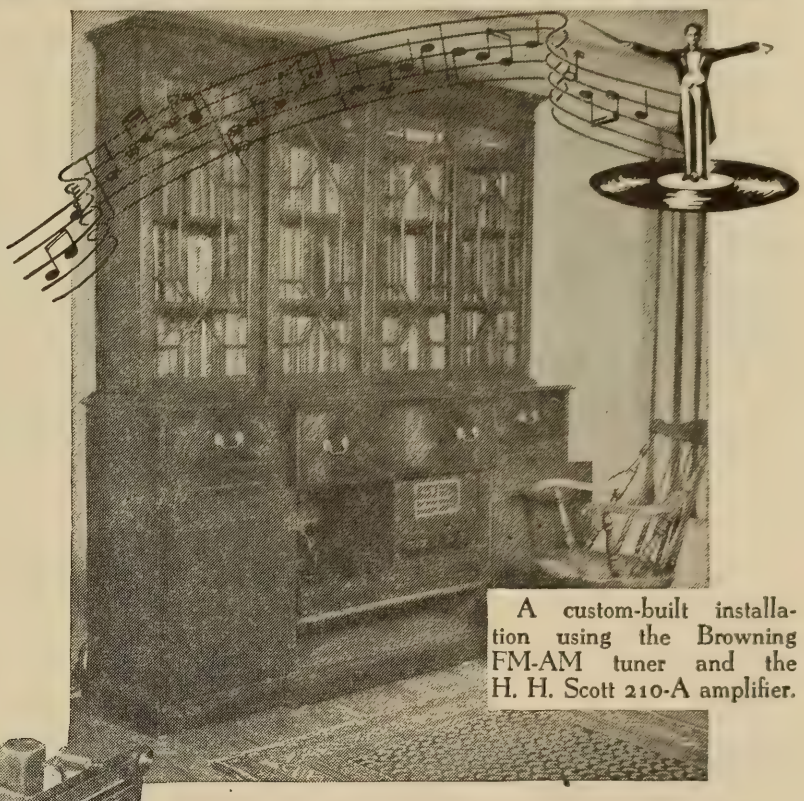
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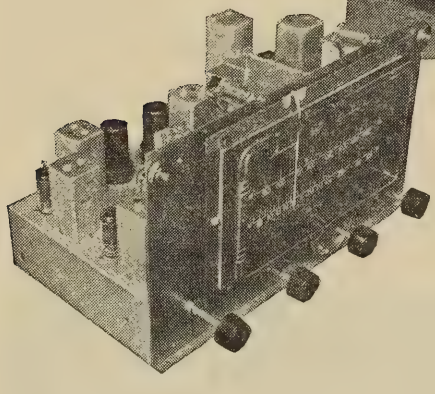
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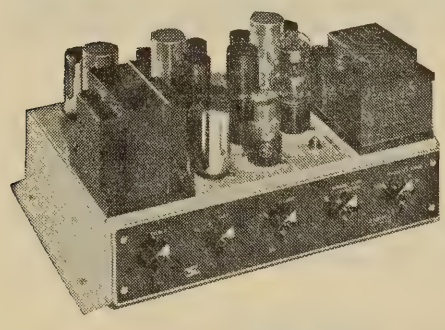
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The Chevalier Servandoni was so frantic at this disastrous miscarriage of six months' planning that he drew his sword upon the Duke Montague, the Master of the Ordnance, was arrested, and not released until the following day.

The only feature of the entire show which had come off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour. This music was repeated in the following month at the insistence of its composer in a program of his own music for the benefit of the newly founded Foundling Hospital. Such was the popular and financial success of this concert that he was shortly appointed a "Governor and Guardian of the Hospital."

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PRELUDE, FUGUE, POSTLUDE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

Published in 1948, this suite (in three continuous parts) was first performed in that year by the *Orchestre de la Suisse Romande,* Ernest Ansermet conducting Mr. Ansermet introduced the work to the United States when he conducted the Dallas Symphony Orchestra February 5, 1949.

The following orchestra is required: three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, alto saxophone, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam tam, harp, celesta and strings.

This suite recalls *Amphion,* a *"Mélodrame"* by Paul Valéry, to which Honegger composed music in 1928 for Mme. Ida Rubinstein. *Amphion* was performed by Mme. Rubinstein and her Ballet at the Théâtre National de l'Opéra in Paris, June 23, 1931. The danced part of Amphion was taken by Mme. Rubinstein, the sung part of Apollo by Charles Panzera. The *décor* and costumes were by Alexandre Benois, the choreography by Léonide Massine. M. Cloez conducted.

A COMPARISON of Honegger's instrumental suite with the stage piece twenty years earlier shows that the composer has re-worked the last part to purely instrumental purposes. According to the story of the older work, Amphion, the son of Jupiter and Antiope, receives in a dream a Lyre from Apollo and with it makes music which transforms all about him, even charming inanimate objects. The prelude to the present suite is that portion in which Amphion plays upon his lyre (there also purely instrumental). The prelude begins

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broadly with chords for the full orchestra. A melodious passage for the saxophone introduces the main body of the movement, an *allegro marcato.* Again the tempo broadens as the fugue, *marcato pesante,* is introduced in the lower range of the orchestra. This fugue in the older work (where the chorus of muses takes part) is thus described in the score:

> "By dint of trial, the hero discovers the scales and invents music and architecture. In the sight of the astonished people he brings the stones to life and by the voice of the Lyre he builds Thebes and the Temple of Apollo where the muses are transformed into columns."

An indication at this point in the score of Amphion reads: "The muses, dressed in gold, form the columns of the Temple which is seen to rise, and sing their hymns."

The fugue ends with a hymn to the Sun in a broad unison and expands into the postlude where, in the original score, "a veiled woman, the image of Love or Death, bars Amphion's way. She takes the Lyre and casts it into the fountain. She leads away Amphion who yields to her power." What is mortal in Amphion may not be allowed to enjoy the work of his creation. The music ends *pianissimo.*

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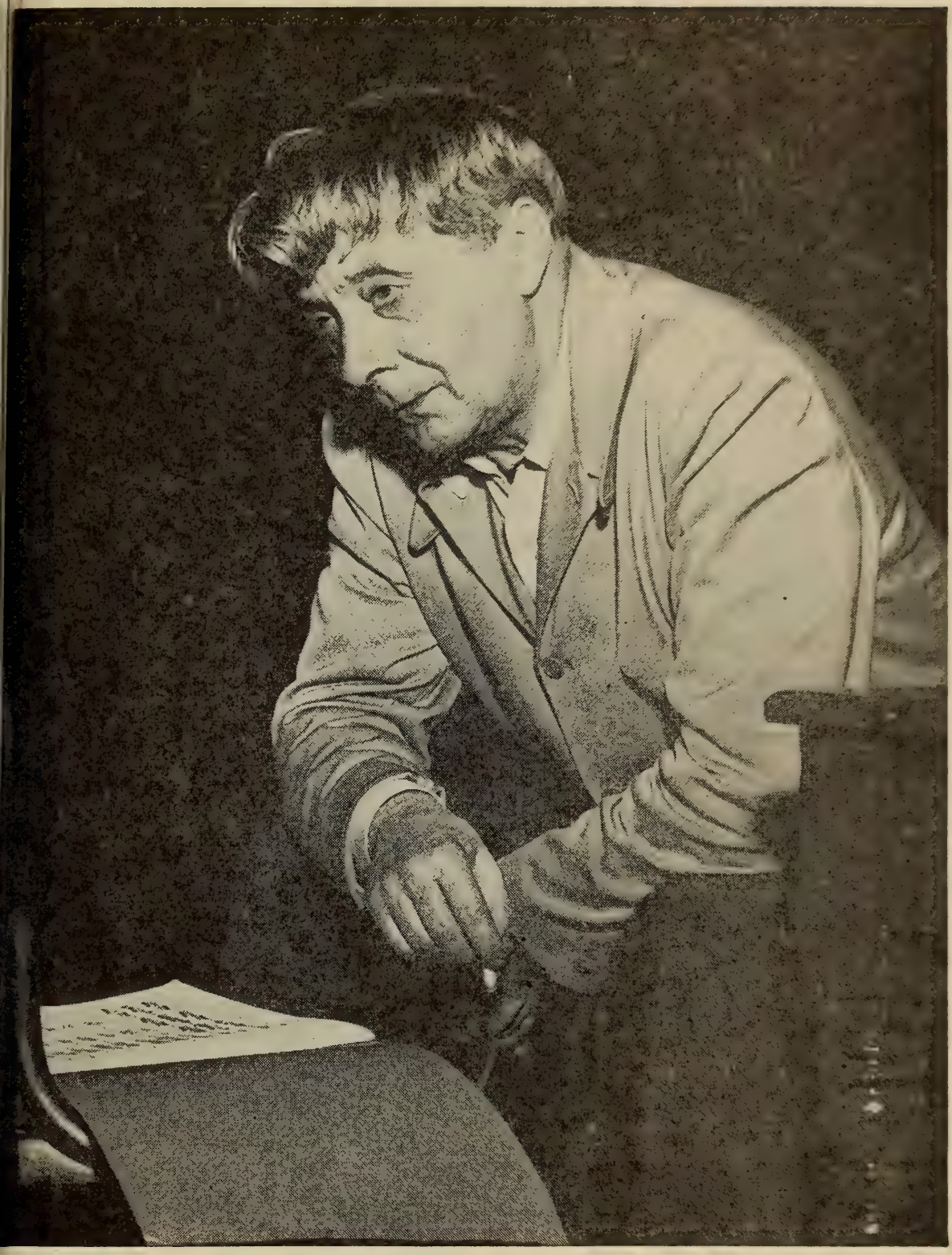
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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel has drawn his Second Suite from Act II of the Ballet *"Bacchus et Ariane,"* choreography by Abel Hermant. The Second Suite, published in 1932, was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Münch conducting. Mr. Münch introduced the Suite to Boston, as guest, December 26–27, 1946.

The required orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, celesta, two harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The following directions are printed in the score: Introduction (*Andante*). Awakening of Ariane — She looks around her surprised — She rises, runs about looking for Thésée and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of a rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariane the dance of her dreaming — Bacchus dances alone (*Allegro — Andante — Andantino*) — The Dionysiac spell — A group marches past (*Allegro deciso*) — A faun and a Bacchante present to Ariane the golden cup,

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into which a cluster of grapes has been pressed — Dance of Ariane (*Andante*) — Dance of Ariane and Bacchus (*Moderato e Pesante*) — Bacchanale (*Allegro brillante*).

Roussel died, as one of his French colleagues has expressed it, *"la plume à la main."* That pen was busily plied, even in his last illness, as he sat in his studio with its expansive vista in his attractive gabled and ivy-covered house in Vasterival. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his opera-bouffe, *"Le Testament de Tante Caroline"* at the *Opéra-Comique.* There was the *"Rapsodie Flamande"* of 1936, the ballet *"Aeneas"* and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel at sixty-eight was not given to retrospect, never lapsed, as others have,

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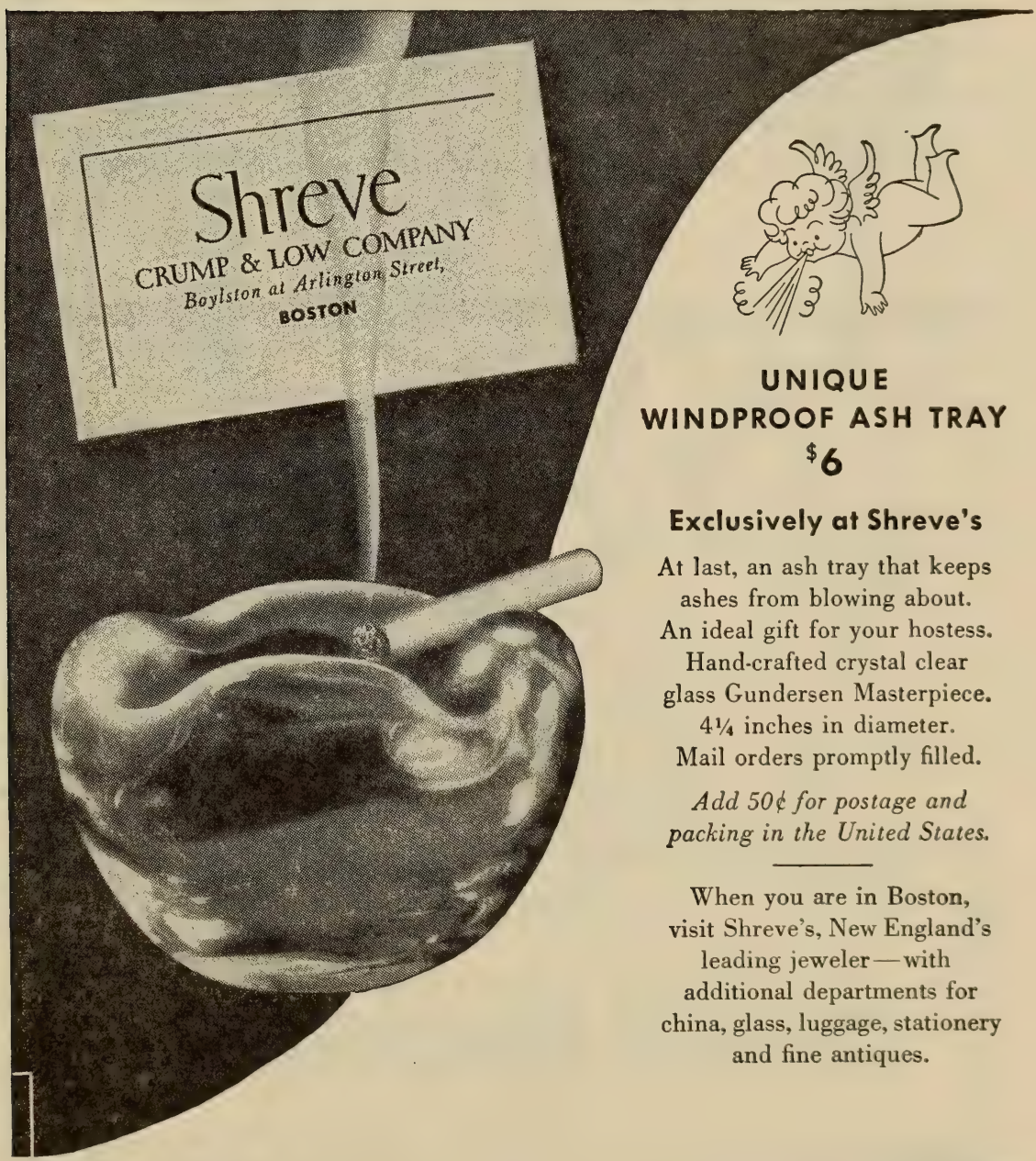
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into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait of Velasquez," writes Arthur Hoerée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."



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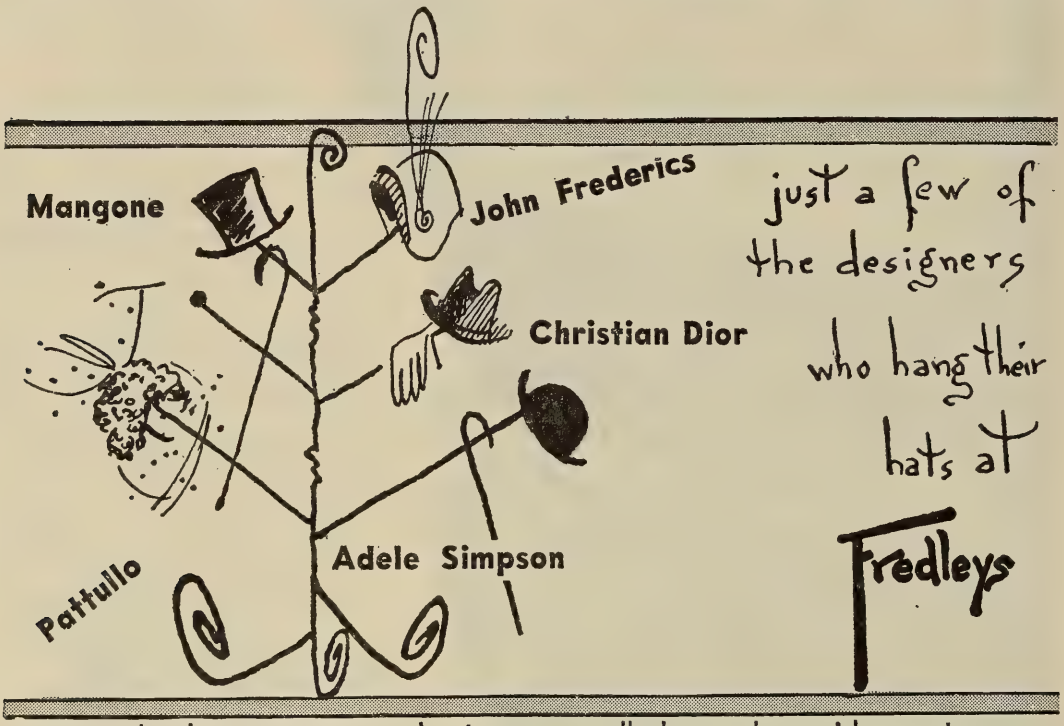
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The fact that Roussel began his career in the government naval service has set all his commentators vainly seeking images of the sea in his music. Because his early years offer a striking parallel to those of Rimsky-Korsakov, who also joined the navy, and who also whiled away the long inactive hours of his cruises with amateurish musical sketches, writers have been disappointed not to find legends of the sea, a "Sadko" or a "Scheherazade" in his scores. *"Marin favorisé,"* René Chalupt called him, "interwining the anchor and lyre," and the reverse of a bronze medal struck in his honor on his sixtieth anniversary shows a sort of Pan-dolphin skimming the waves, and a ship in the distance. Unfortunately for the force of these fair conceits, the subject of them has not so much as mentioned the sea in his long list of fanciful titles. It is probably true that he embraced the life of a marine officer in part from the lure of distant and strange lands. Cochin China and India, to which his voyages carried him, gave him matter which he readily turned to good account, and his roving imagination made even more extensive dream voyages in quest of the exotic.

Roussel, while undergoing his naval training in Paris, dabbled in



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music, and, assigned to one armored frigate and another, counted himself above all things lucky when one chanced to have a piano aboard. Pursuing a little schooled but obvious talent, he forfeited the career of his earlier choice, entered the Schola Cantorum, became (1902–1913) a teacher and shining exponent of d'Indy's post-Franckism. But Roussel was never long the docile lamb of any fold. He embraced and outgrew impressionism, developed gradually an entirely personal style.

A descriptive piece in symphonic contour, *"Le Poème de la Forêt,"* showed like other works of this time a deep sensibility to natural beauty, not without frank sentiment. His love of nature he has never forfeited. The composer himself has written: "I love the sea, forests, life in the country, animals, the aimless existence of the country in preference to the enervating life of cities. I also love to discover in old cities treasures which their artists of many centuries ago have left behind as a heritage."

It was in accordance with these inclinations that he made more journeys to the Orient, composed in 1912 his *"Evocations,"* a symphony with chorus inspired by sights and sounds of India, and about

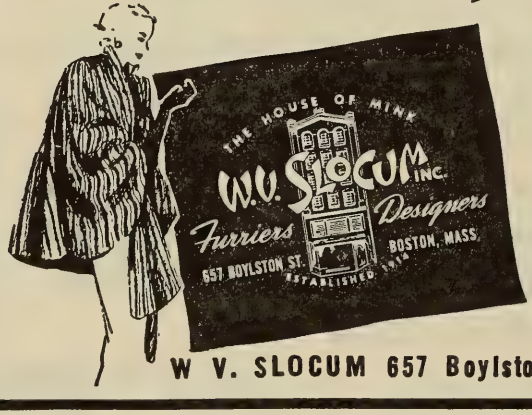


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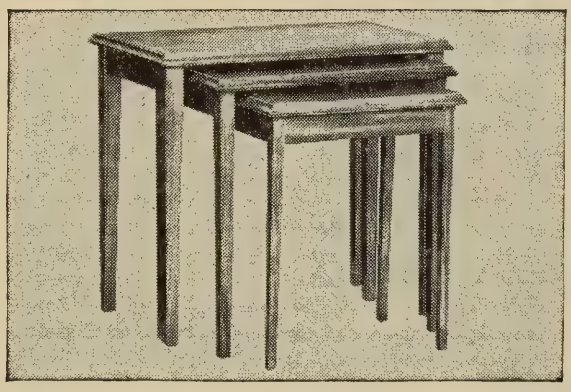


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the same time the ballet, *"Le Festin de l'Araignée,"* in which the spider, the butterfly, the ant, the moth, have their parts. Since the war he wrote his opera-ballet *"Padmâvati,"* turning once more to the allure of the East (there have been two further ballets — *"Bacchus et Ariane"* of 1930 and *"Aeneas"* of 1935). Further ventures in descriptive music were the orchestral *"Pour une Fête de Printemps"* (1920), and his setting of the eighteenth Psalm for orchestra and chorus, dated 1823.

Mr. Edward Burlingame Hill, writing his "Modern French Music" in 1924, was led naturally enough into assuming that this composer had "found his true province — the adaptation of exotic material to large poetic and dramatic uses." But Mr. Hill also made the wise and saving observation that Roussel was a "progressive" artist — "not content to stand still." He concluded his chapter: "The flexible versatility of his imagination, the mordant originality of his harmonic style, and his sedulous cultivation of a personal musical thought lead one to expect other admirable works from his pen." Mr. Hill's anticipation was well placed. The Second Symphony in B-flat in 1922 (the early *"Poème de la Forêt"* was called the first symphony), but more definitely the orchestral Suite in F of 1926 marked an embarcation into *"la musique pure"* — what Hoerée has called his "fourth



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period." The two symphonies which followed, and the Sinfonietta, align Roussel with the prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice.

Other contemporaries of Roussel have sought to describe his musical individuality:

G. Jean Aubry: "His work is made in his own image, which it reflects in all its aspects with the fidelity of a mirror, his love of an even life, his ardor continent but keen, his exquisite sense of the voluptuous, a thousand fine details without mannerism; and under this amiable delicacy a power gentle and firm, at times wistful.

"He has reached self-realization slowly but with certainty, without restlessness or hesitation — also without ostentation, or the wish to draw upon the curiosity of any one, applying himself solely to his art."

Roussel is essentially original (Roland-Manuel), and "belongs to no definite lineage or school. His originality is not deliberate, but is characterized by the fact that he uses no commonplaces. He does not even profit by his own experience, and has as little use for his own previously discovered processes as for those discovered by others. Hence the variety of his output, and the apparent *gaucherie* which, as Mon-

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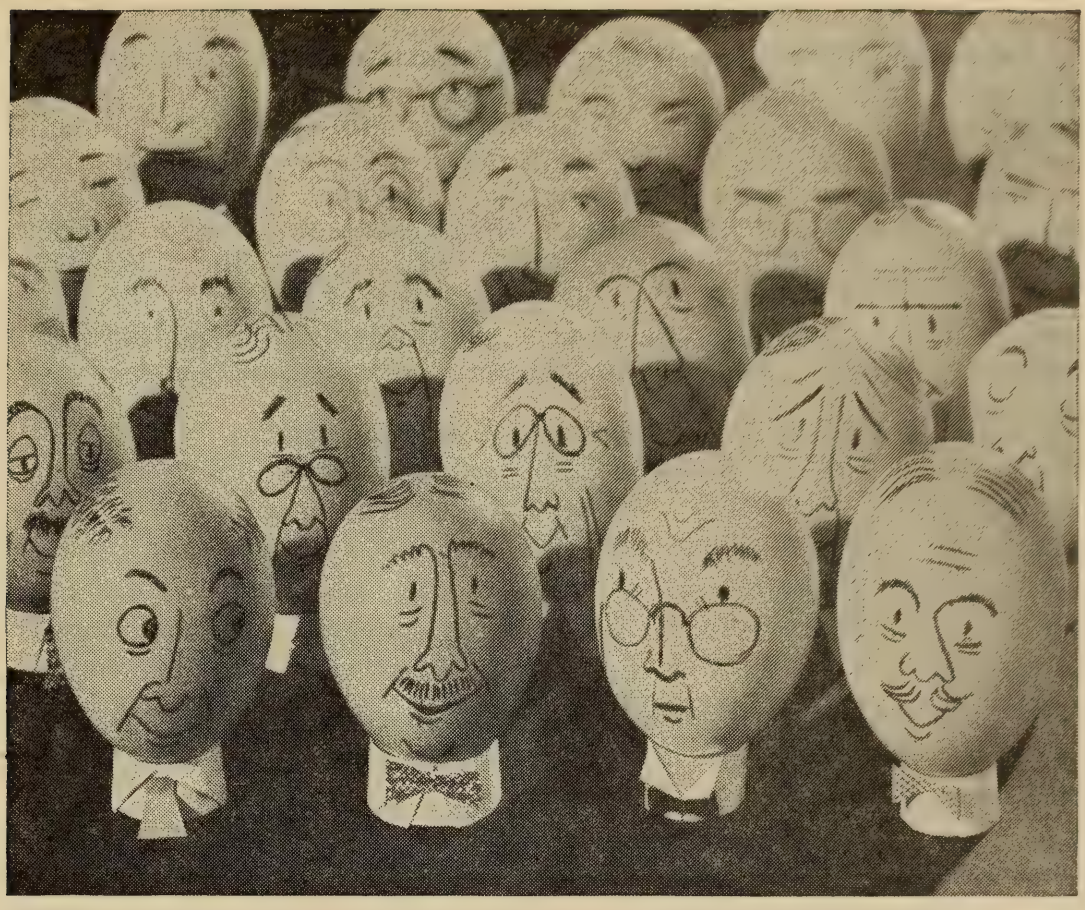
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sieur Jean Marnold points out, is in fact nothing but the avoidance of convenient tricks. . . . Among the distinctive features of his music, the writer notes the tendency to omit or to indicate sparsely the bass of his harmonies, the effect being at times subtle, at others forceful and dramatic. . . . His orchestration is not a science, but instinctive."

And finally — André Cœuroy: "If I were a sculptor, and the Academy of Fine Arts in quest of odd subjects had given for competition 'The Music of Quadragenarians Now Living,'* I should construct a four-cornered monument on which one would see Ravel representing 'Amused Gracefulness'; Dukas, 'Amorous Intelligence'; Florent Schmitt, 'Force in Childbed,' and Albert Roussel, 'Inner Tenderness.' "

* Since this was written Dukas died May 17, 1935; Roussel, August 23, 1937.

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SYMPHONY NO. 3 in E-FLAT, "EROICA," *Op.* 55

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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

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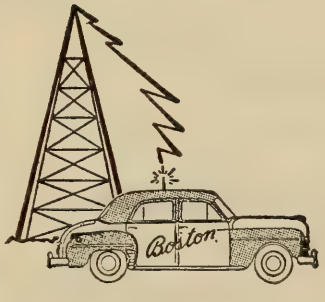
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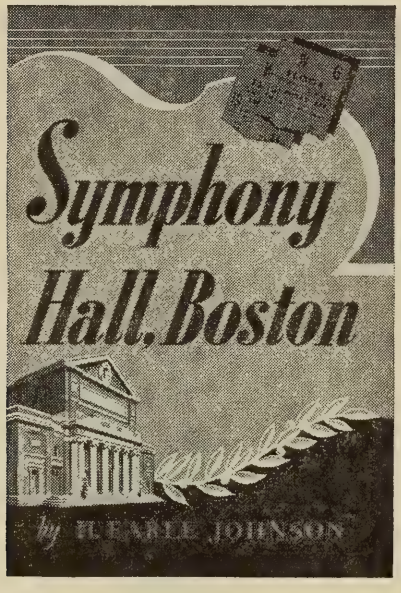
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The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was





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the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

~

The Third Symphony is set down by Paul Henry Láng, in his *Music in Western Civilization,* as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual

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composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two

---

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollection of Beethoven.")

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friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

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~

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony† which, as it stood, could have been quite incongruous to his

* Beethoven is said to have retorted to those who vigorously protested the length of the *Eroica:* "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the *Eroica:* "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.



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every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a bril-

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liant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But

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a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned

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before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

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* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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SERGE KOUSSEVITZKY

FRIDAY AFTERNOON, NOVEMBER 10, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 11, *at* 8:30 *o'clock*

SCHÖNBERG.....Chamber Symphony, *Op.* 9B
(Version for full Orchestra)

MOZART.....Violin Concerto in D major
(No. 7), K. 271A

INTERMISSION

SCHUMANN.....Symphony No. 1, in B-flat major, *Op.* 38

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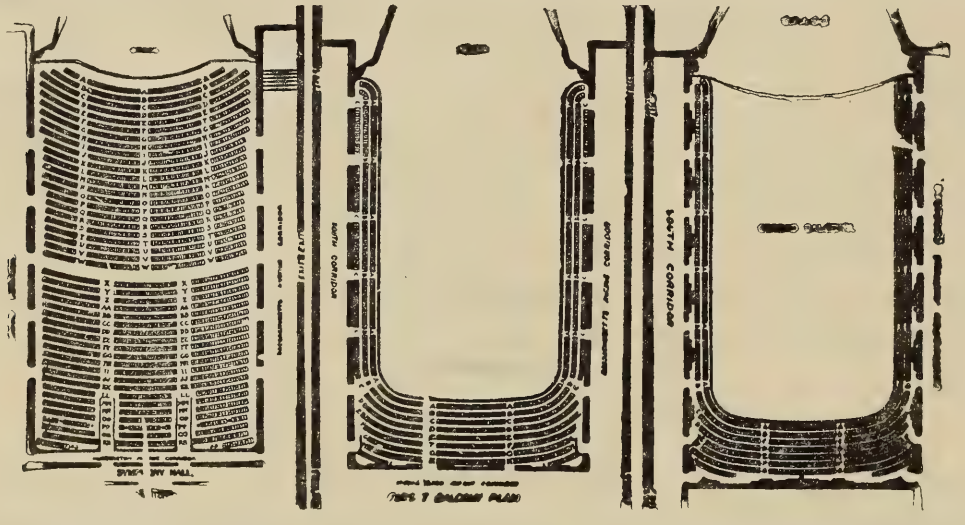
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SCHEDULE OF CONCERTS, Season 1950–1951

OCTOBER

6–7	Boston	(Fri.–Sat. I)
10	Boston	(Tues. A)
13–14	Boston	(Fri.–Sat. II)
17	Troy	
18	Syracuse	
19	Rochester	
20	Buffalo	
21	Detroit	
22	Ann Arbor	
23	Battle Creek	
24	Kalamazoo	
25	Ann Arbor	
27–28	Boston	(Fri.–Sat. III)
31	Providence	(1)

NOVEMBER

3–4	Boston	(Fri.–Sat. IV)
5	Boston	(Sun. a)
7	Cambridge	(1)
10–11	Boston	(Fri.–Sat. V)
14	New Haven	(1)
15	New York	(Wed. 1)
16	Washington	(1)
17	Brooklyn	(1)
18	New York	(Sat. 1)
21	Boston	(Tues. B)
24–25	Boston	(Fri.–Sat. VI)
28	Providence	(2)

DECEMBER

1–2	Boston	(Fri.–Sat. VII)
3	Boston	(Sun. b)
5	Newark	
6	New York	(Wed. 2)
7	Washington	(2)
8	Brooklyn	(2)
9	New York	(Sat. 2)
12	Cambridge	(2)
15–16	Boston	(Fri.–Sat. VIII)
19	Boston	(Tues. C)
22–23	Boston	(Fri.–Sat. IX)
29–30	Boston	(Fri.–Sat. X)

JANUARY

2	Providence	(3)
3	Boston	(Pension Fund)
5–6	Boston	(Fri.–Sat. XI)
9	Boston	(Tues. D)
12–13	Boston	(Fri.–Sat. XII)
16	New London	
17	New York	(Wed. 3)
19	Brooklyn	(3)
20	New York	(Sat. 3)
23	Cambridge	(3)
26–27	Boston	(Fri.–Sat. XIII)
28	Boston	(Sun. c)
30	Boston	(Tues. E)

FEBRUARY

2–3	Boston	(Fri.–Sat. XIV)
6	Providence	(4)
9–10	Boston	(Fri.–Sat. XV)
12	Philadelphia	
13	Washington	(3)
14	New York	(Wed. 4)
15	Newark	
16	Brooklyn	(4)
17	New York	(Sat. 4)
20	Boston	(Tues. F)
23–24	Boston	(Fri.–Sat. XVI)
25	Boston	(Sun. d)
27	Cambridge	(4)

MARCH

2–3	Boston	(Fri.–Sat. XVII)
6	Boston	(Tues. G)
9–10	Boston	(Fri.–Sat. XVIII)
12	Hartford	
13	New Haven	
14	New York	(Wed. 5)
15	New Brunswick	
16	Brooklyn	(5)
17	New York	(Sat. 5)
20	Boston	(Tues. H)
23–24	Boston	(Fri.–Sat. XIX)
27	Cambridge	(5)
30–31	Boston	(Fri.–Sat. XX)

APRIL

1	Boston	(Sun. e)
3	Providence	(5)
6–7	Boston	(Fri.–Sat. XXI)
10	Cambridge	(6)
13–14	Boston	(Fri.–Sat. XXII)
17	Boston	(Pension Fund)
20–21	Boston	(Fri.–Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27–28	Boston	(Fri.–Sat. XXIV)



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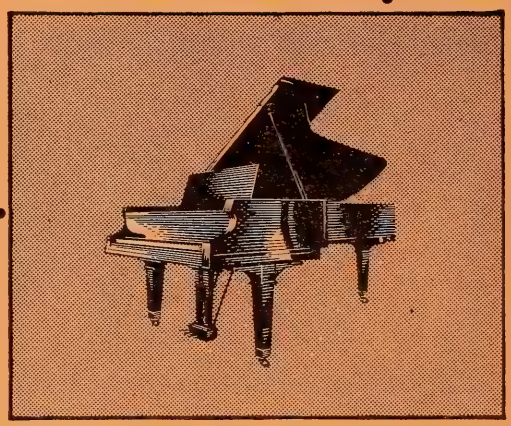
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

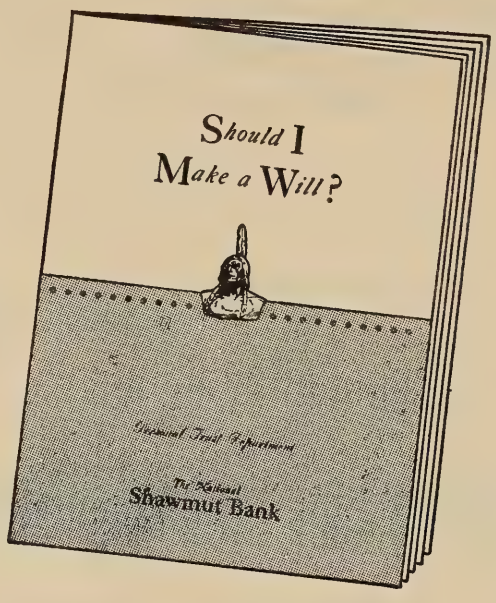
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Exhibition

The Chorus Pro Musica

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5. Yellow-breasted Chat
6. Cecropia Moths
7. Aspens II
8. Clam Shell on Log
9. Western Chipping Sparrow
10. Scarlet Tanager
11. Alder Flycatcher
12. Dead Arctic Tern
13. Yellow Warblers
14. Woodhouse's Jay
15. Mountain Bluebird
16. Blue Grosbeak
17. Hooded Oriole, Female
18. Hooded Oriole, Male
19. Meadowlark
20. Lichen and Rocks
21. Matinicus Rock Lighthouse
22. Florida Jay
23. Barn Swallow
24. Monument Valley
25. Woodcock's Nest
26. Fungus and Ferns
27. Pink-sided Junco
28. Fungus on Birch Logs
29. Red-shafted Flicker
30. Dew on Spider Web
31. Yellow Warbler
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THE CHORUS PRO MUSICA

The Chorus Pro Musica, Alfred Nash Patterson, director, which is appearing for the first time with the Boston Symphony Orchestra in the concerts of this week, was organized in 1945 by its present conductor as the Polyphonic Choir and adopted its present name in 1949. The chorus is a voluntary, self-sustaining, non-profit organization, dedicated to the concert performance of major choral works, with an emphasis on those good works which are seldom presented to the public. In accordance with this policy, the Chorus has presented, among others, the following significant works:

COPLAND — "In the Beginning"; BENJAMIN BRITTEN — "A Ceremony of Carols" and "Festival Te Deum"; KODALY — "Missa Brevis"; STRAVINSKY — Mass (Boston Premiere with members of the Boston Symphony Orchestra); MOZART — C minor Mass and C major Mass, and works of Buxtehude, Carrissimi, Vaughan Williams, Schutz, Bach and Dupré.

The expenses of the Chorus are defrayed from concert earnings and from voluntary contributions of its sponsors, each of whom receives tickets for two reserved seats for each concert. The Chorus has a regular winter season of four concerts.

A Christmas concert will be given in early January, with the Monteverdi Magnificat, the Schutz Christmas Story, and the Bach Cantata No. 50. Subsequent concerts will feature the Dupré "De Profundis" (or, alternately, the Stravinsky Mass with the Palestrina "Missa Papae Marcelli"), Haydn's "The Seasons," and a full concert of contemporary Boston composers.

The Chorus rehearses every Thursday night at the Phillips Brooks House in Cambridge, and is always interested in adding new voices. All information and inquiries should be directed to its manager, Frank N. Patterson, 25 Brimmer Street, Boston 8, Massachusetts.

OPEN REHEARSAL – DECEMBER 14

The second of the series of Boston Symphony rehearsals to which the public will be admitted will take place on Thursday evening, December 14, from 7:30 to 10 o'clock. This rehearsal will be under the direction of Charles Munch.

The remaining open rehearsals will be given on Wednesday evening, January 24, Pierre Monteux conducting, and Thursday evenings, March 1 and April 26, Charles Munch conducting.

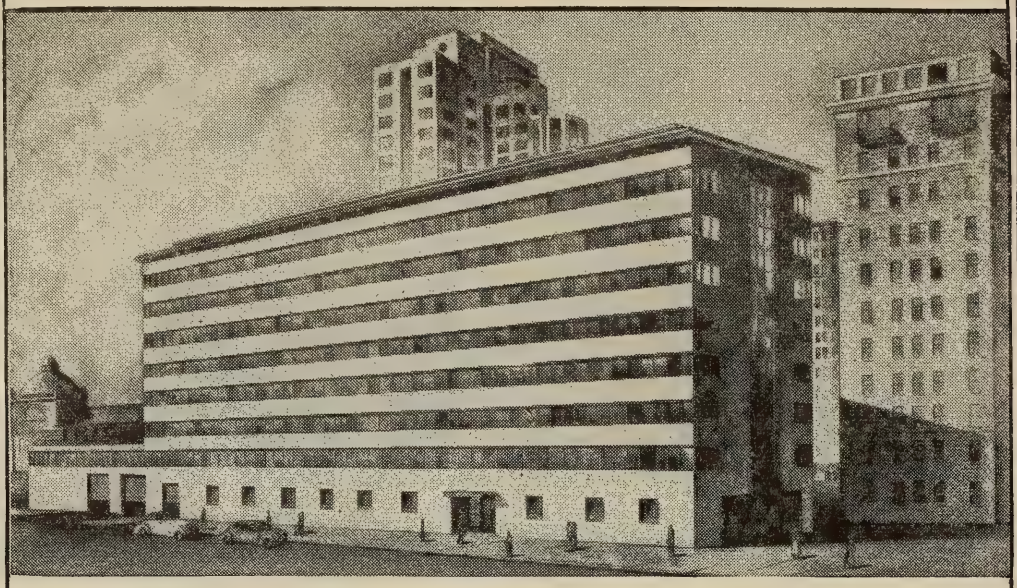
Admission to single rehearsals, $2; to the remaining four rehearsals, $7 (tickets at Box Office).



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Second Program

SUNDAY AFTERNOON, DECEMBER 3, *at* 3:00 *o'clock*

SERGE KOUSSEVITZKY
(Music Director Emeritus)
Conducting

SIBELIUS.....“Pohjola's Daughter,” Symphonic Fantasia, *Op.* 49

SIBELIUS.....Symphony No. 5 in E-flat, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

Composed and published in 1906, *Pohjola's Daughter* was first performed under the composer's direction in St. Petersburg at a Siloti concert in December of the same year. Sibelius first conducted the work in Finland at a concert of the Helsingfors Orchestra, September 25, 1907. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union in Norfolk, Connecticut, the composer, on a visit to America, conducting this and others of his tone poems. The piece was first played by the Boston Symphony Orchestra January 12, 1917, under the direction of Karl Muck.

The orchestration includes: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets, three trombones and tuba, harp, timpani and strings.

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies con-

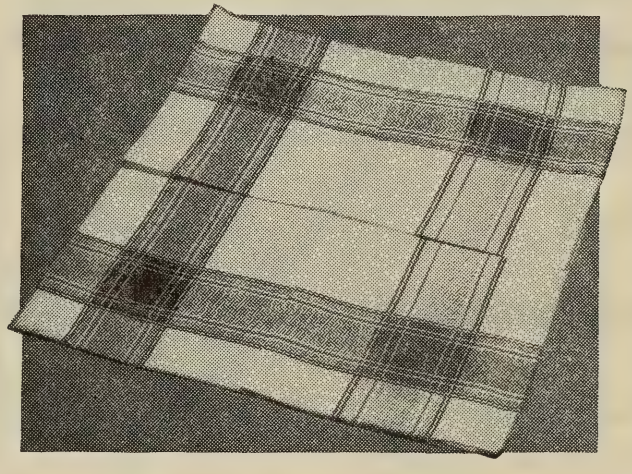


trolled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo,* or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"*:

* The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."



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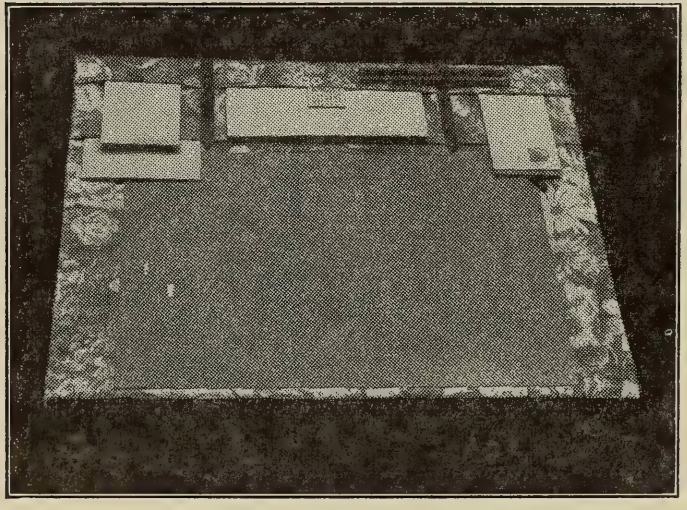
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Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero



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despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

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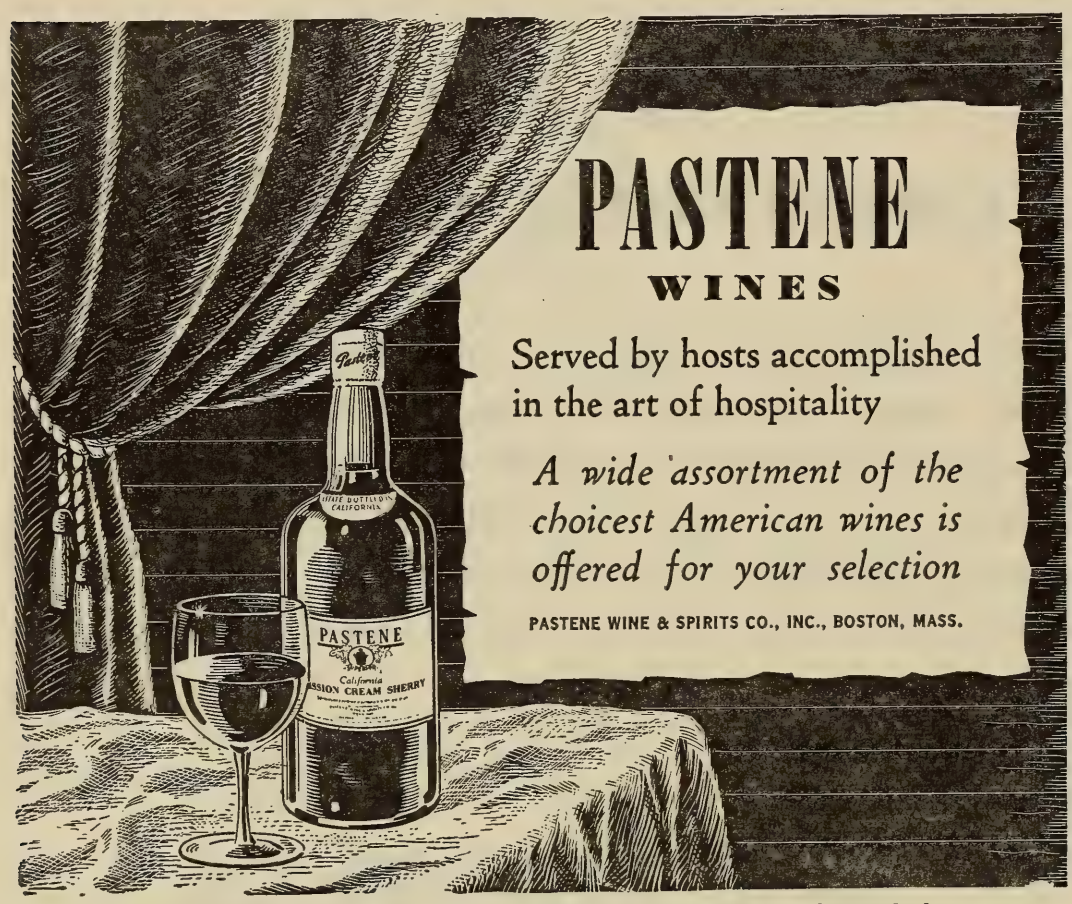
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Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scattering a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his



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efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and he lets loose wolves and bears to devour her.

~

"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was *"En Saga"* of 1892, a poem without specific episode, and in the same year the choral symphony *"Kullervo";* the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893–95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and *"Luonnotar"* (both of 1913), and *"Tapiola"* (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from

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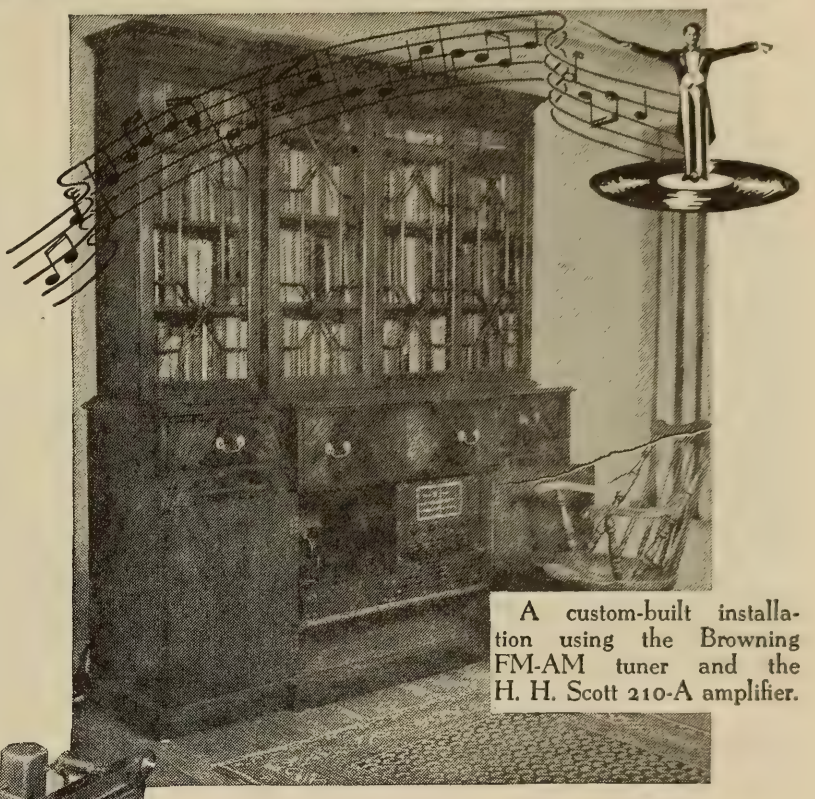
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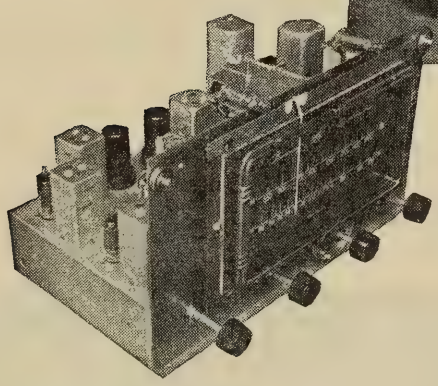
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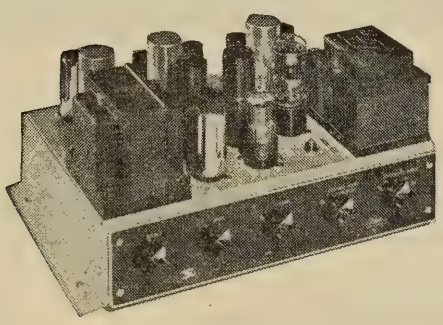
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that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo, pianissimo,* with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto,* is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns *(allegro).* The fantasia ends *largamente,* spreading to a *pianissimo* conclusion.

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The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his program music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and *"Luonnotar"* in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he aban-

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doned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

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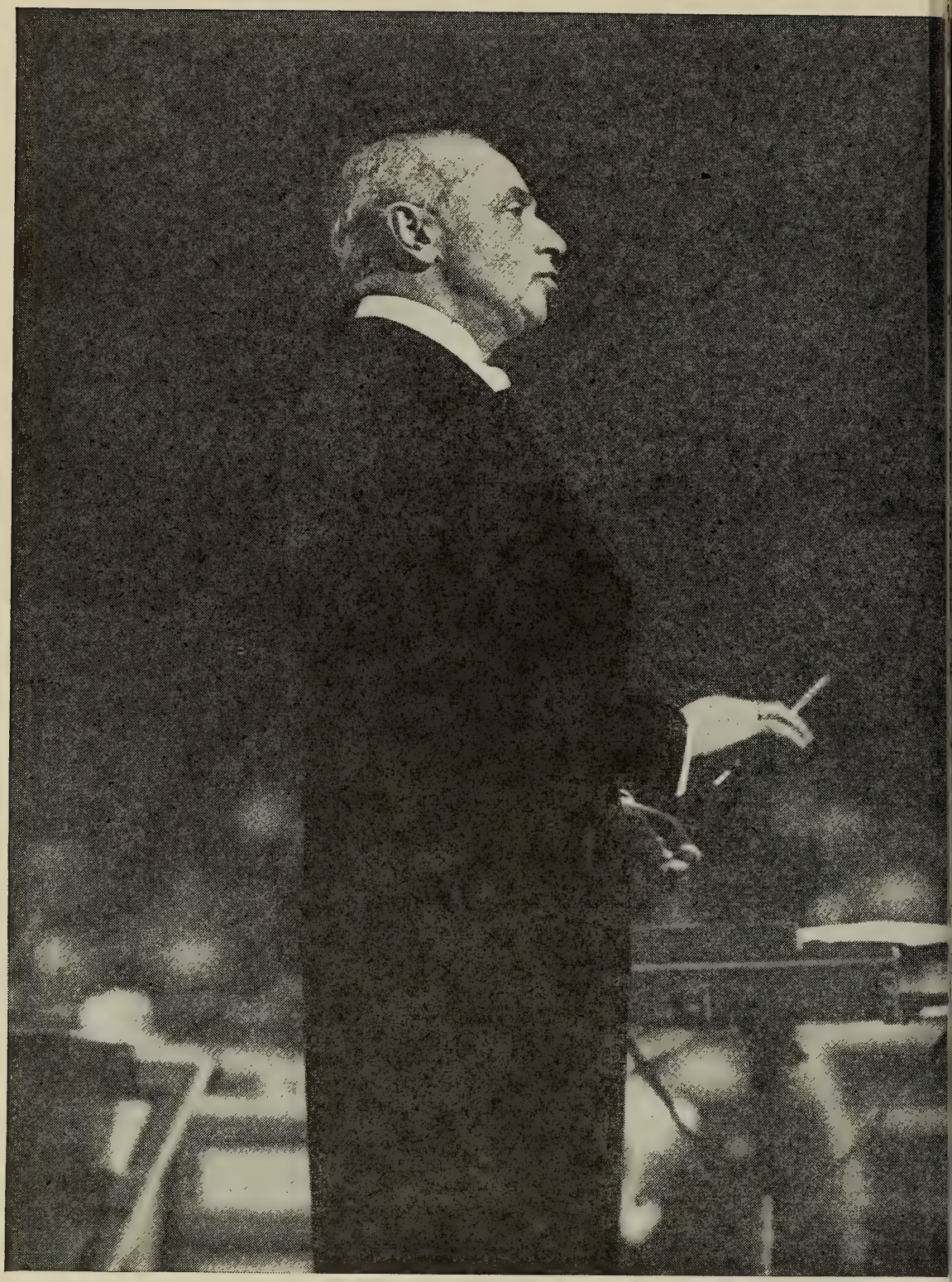
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Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same

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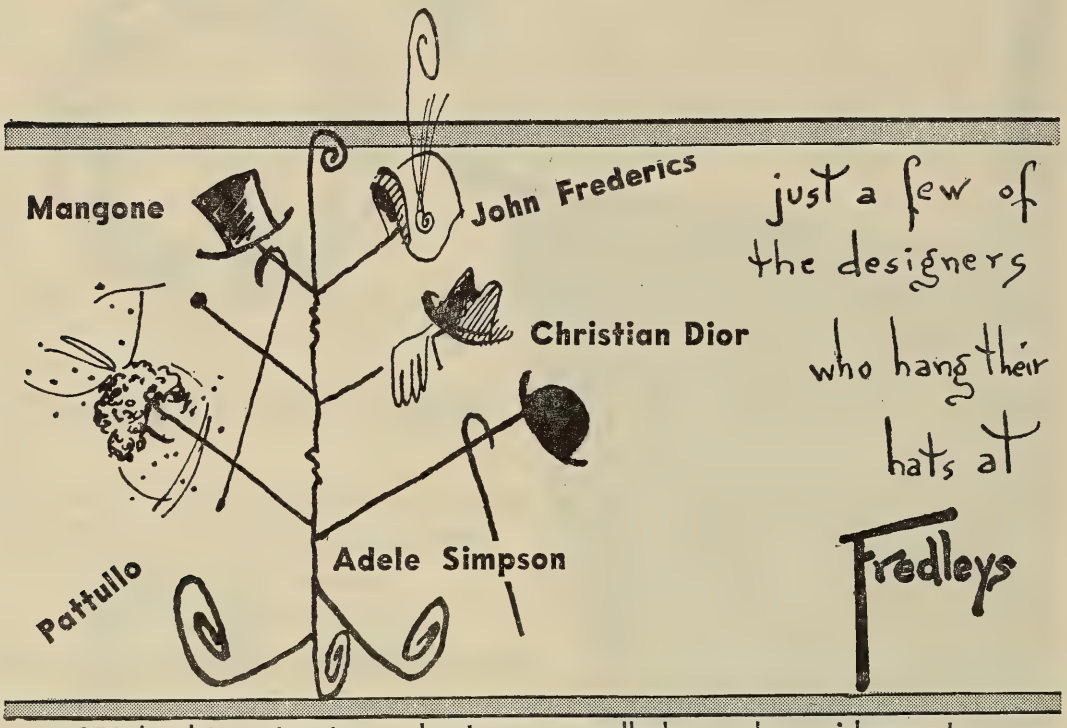
time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:



"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power."



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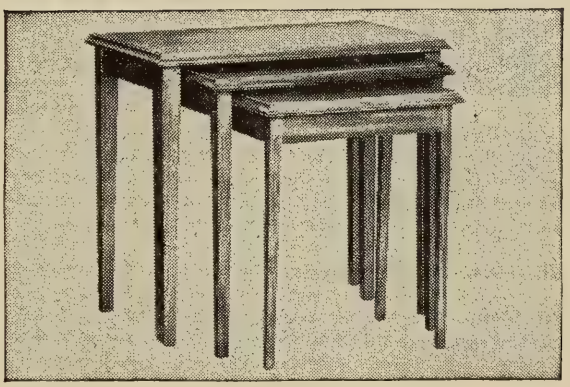
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The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.



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the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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EXPENSES OF THE BOSTON SYMPHONY ORCHESTRA

(The following letter was published in the *Boston Herald,* November 19 last)

To the Editor of The Herald:

A few days ago in this column Miss Elizabeth Norton expressed regret that the Boston Symphony Orchestra has found it necessary to make a double appeal this season and suggested that this might not be necessary if strict economy were practised. I believe this raises an important subject and deserves a considered reply.

First let me say that response to our appeals has been very gratifying and demonstrates the high place occupied by the Orchestra in the opinion of the community.

The question of expenditures has given us serious concern. Last year the management and committees of the Trustees made an item by item study of our expenses and a similar study is now in progress. But the opportunities for retrenchment are limited, for we do not believe that the public would tolerate economies which might jeopardize the musical standards of the Orchestra.

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Miss Norton suggests, if I understand her, either that the season be shortened sufficiently so that one conductor can take all the concerts without a break or that we have two or more conductors, each taking a part of the season, thus eliminating guest conductors. We doubt if anyone wants a shorter season. Our long season is one of the major attractions which Boston offers to musicians. We believe the second course would be disastrous. Major Higginson's policy which the Trustees have followed was to have one conductor and make him fully responsible for all musical matters. We believe this policy above all others has led the Orchestra to its present preeminent position. Can anyone who attends the concerts and is a witness to the inhuman requirements which fine performances impose upon the Conductor question the necessity for some release from the intensity of rehearsals and public performances during a season of thirty weeks?

A proposed economy is that the Orchestra discontinue its tours. Its out-of-town concerts are not given at a loss. They represented in the Symphony season last year a net return of $155,000 after paying all expenses connected with them. These concerts have other significant values in promoting the name of the Orchestra and the name of its

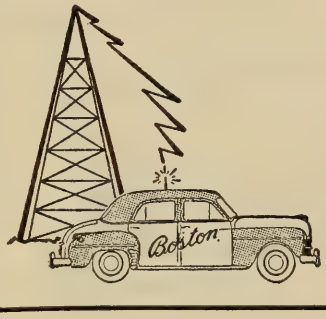
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During Mr. Monteux' time a series of evening concerts was added to the Friday and Saturday concerts. Again under Dr. Koussevitzky there was added another series of Sunday concerts and now under Mr. Munch there begins a series of Thursday evening rehearsals for students. The Symphony, the Pops and the Esplanade provide annually in Greater Boston 160 concerts, a larger number than provided by any one orchestra anywhere else.

Soloists are neither extravagant in number nor in cost. On the whole our Orchestra has fewer than any other major orchestra and is almost alone in its long-time policy of engaging a soloist only from the point of view of the repertoire and not as a box office attraction. Our soloists have been regularly considerate in the matter of fees and generous of their time, a Symphony appearance requiring them to be in Boston as much as four days for rehearsals and performances. They have also often volunteered their services without fee for the Pension Fund. Choruses should also be complimented for their generosity.

As to the cost of new music, it is almost disturbing to admit that



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the total cost of all music in a season is less than one per cent of our total expenses.

But, nevertheless, there are doubtless opportunities where economies can be made without affecting the standard of performance. We are glad to report that last summer the Trustees and the American Federation of Musicians made a two-year contract which calls for no increases. Our financial plight is primarily due to a shrinkage of revenues from records and broadcasting, and to increasing costs.

For fully two thirds of the Orchestra's seventy years of existence, the public was not called upon to assist in the financing of the Orchestra beyond paying for their seats. The prices paid were not then and are not now sufficient to cover the actual costs involved. The time has now come to face realistically the fact that patronage for the arts must rest on a broader base among those who enjoy its manifestations. We hope that the public will understand the need and importance of efforts to broaden this base and will reflect its feelings in such a way that our governmental officials will at least afford some relief from the crushing burden of taxation now borne by the Orchestra. This year we must collect from the public and turn over in taxes in one form or another $200,000—truly a heavy burden for an

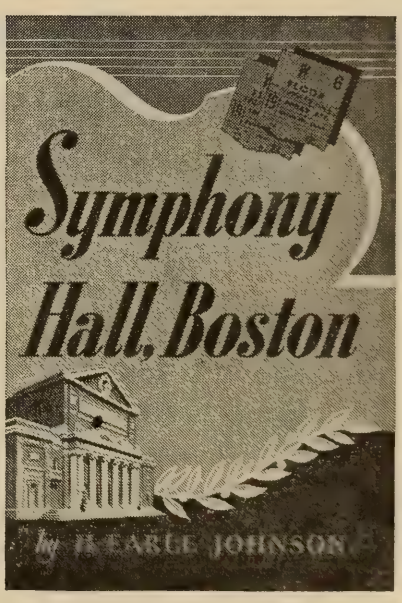
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institution which not only provides Boston with the finest music but also is a factor in the maintenance of Boston's cultural life. But, in any event, it will be bad economy and worse if any solution is attempted that in any way would lower the present high standards of performance.

During the depression Bentley W. Warren, then President of the Trustees, received a letter urging a reduction in the size of the Orchestra and a large slashing in all directions. I recall that he replied briefly that it had not been his observation that a second-rate orchestra was easier to finance than a first-rate orchestra.

HENRY B. CABOT, *President*
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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him

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to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,*

* British Broadcasting Corporation Orchestra program notes.



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"it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra."

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Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Hol-

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land. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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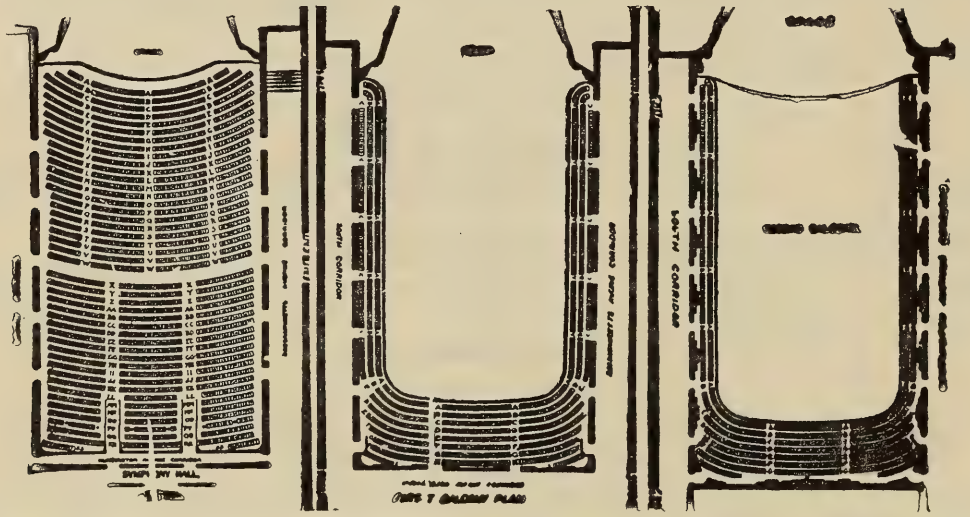
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Ravel "Daphnis and Chloé," Suite No. 2 (new recording); Rapsodie Espagnole; **"Mother Goose" (new recording); **Bolero
Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
Satie "Gymnopédie" 1 and 2
Schubert **"Unfinished" Symphony (new recording); Symphony No. 5; "Rosamunde," Ballet Music
Schumann Symphony No. 1 ("Spring")
Shostakovitch Symphony No. 9
Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Sousa "The Stars and Stripes Forever"; "Semper Fidelis"
Strauss, J. Waltzes: "Voices of Spring"; "Vienna Blood"
Strauss, R. "Also Sprach Zarathustra"; "Till Eulenspiegel's Merry Pranks"; *"Don Juan"
Stravinsky Capriccio (Sanromá); Song of the Volga Bargemen
Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; Overture "Romeo and Juliet"; "Francesca da Rimini"
Thompson "The Testament of Freedom"
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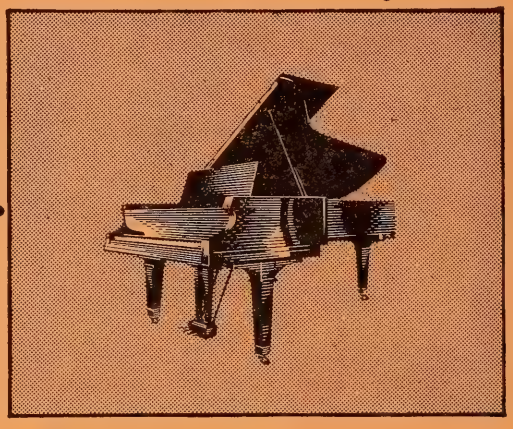
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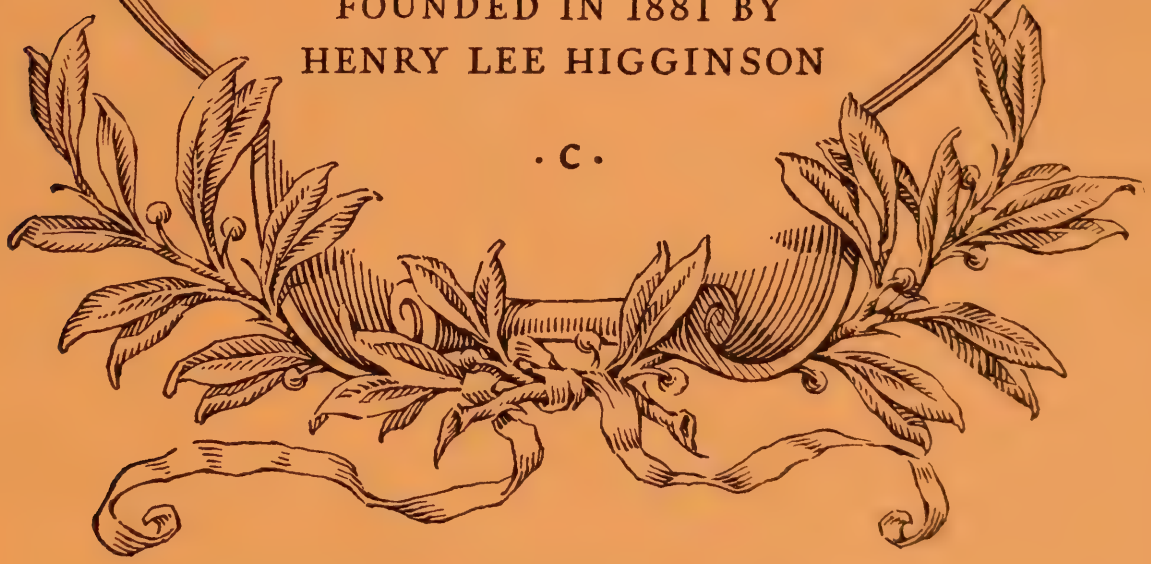
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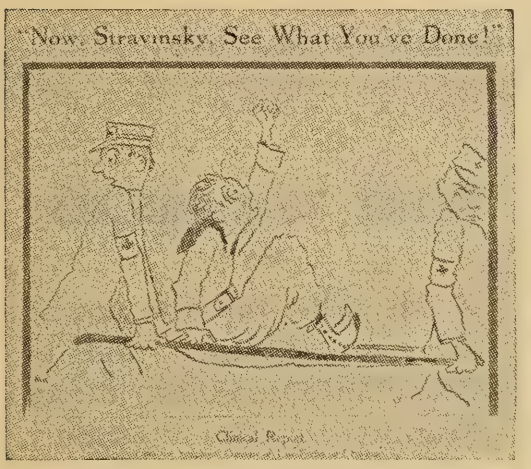
An Audubon Centennial Exhibition of Audubon prints is now on view in the gallery.

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THE "SACRE" AND PIERRE MONTEUX

The scandalous première of *Le Sacre du Printemps* in Paris in 1913 was described in *The New Yorker* in a "Profile" of Stravinsky, the "Russian Firebird" (by Janet Flanner):

"At *Le Sacre,* the old Comtesse de Pourtalès claimed the music was personally insulting; Saint-Saëns resented the bassoon's opening on a high C; Maurice Ravel cried on hearing the composer was ill; Florent Schmitt



From the *Boston Transcript,* January 28, 1924

called the Austrian Ambassador a moron for laughing; Debussy shouted for everybody else to keep quiet; and Pierre Monteux, the conductor, couldn't hear what he was conducting over the uproar. The fashionable critic of *Figaro* dismissed both music and pigeon-toed choregraphy (taken by Nijinsky from archaic sculptures in an archeological digging just made at Novgorod) as

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'laborious, puerile barbarisms and comic impertinences.' "

Anecdotes of this sort, improved in the re-telling, are often hard to verify. Yet Pierre Monteux, who was at the center of the fracas, is able to rectify some points. The musician who came to him afterwards, excited by the strange reed instrument at the beginning which he could not identify (the bassoon at the top of its register) was not Saint-Saëns as related above and elsewhere, but Alfred Bruneau. The venerable Saint-Saëns, arriving at the last moment and placed by Diaghilev in an extra chair in his box, sat throughout with his head in his hands murmuring: "This is not music — it is insanity."

When Mr. Monteux introduced the *Sacre* to Boston eleven years later, after two full weeks of rehearsal, its fame had preceded it — all were primed for something extraordinary. In the corridors of Symphony Hall every conceivable reaction except that of boredom was to be heard. The conductor, well knowing that the *Sacre* could be no more than dimly grasped in one hearing, announced that the music would be "performed after the conclusion of the regular program of April 11 and 12, as an extra number." It was so repeated, "by general request," after a program which began with Franck's Symphony, continued after the intermission with Chopin's E Minor Concerto (Moriz Rosenthal, soloist) and, ended roundly with Berlioz' *Rakoczy March.* All but a negligible few stayed well into a third hour to re-test their first impressions.

Meanwhile Mr. Monteux introduced *Le Sacre* to New York, on January 31, and repeated it there on March 15. The critics at the first performance were unanimously impressed. Lawrence Gilman, brimming over with an entirely new experience, confined himself to "hurried field notes," running into two columns, and W. J. Henderson wrote a "swift impressionistic summary" of this "masterpiece of modernistic music" which was almost as long. Even the conservative Henry J. Finck, breaking a lifelong rule, lifted his hands and applauded, publicly confessing what he had done. As conductor of the San Francisco Orchestra, Mr. Monteux in the order of things introduced the *Sacre* to audiences of the Pacific coast. The music, conducted in Boston by Serge Koussevitzky and more recently Leonard Bernstein could now be called "repertory."

H. T. Parker, reviewing the first Boston performance, wrote: "It is believable that a future historian of the Boston Symphony Orchestra will note in particular the Symphony Concert of Friday, January 25, 1924. Then and there he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time, that had become beacon and goal to a whole generation of composers up and down the European and American earth."

The music has indeed "altered the whole course of music in our time," and Mr. Parker's prediction has prevailed over the more faint-hearted one of certain of his colleagues that sensations as stark as this could not endure, and must be some sort of flash in the pan.

• • •

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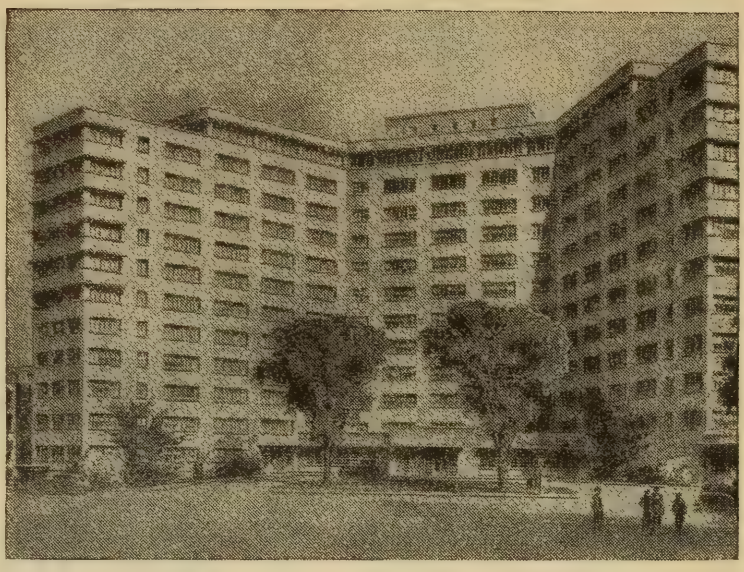
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PIERRE MONTEUX *Conducting*

WAGNER.....Overture to "The Flying Dutchman"

BEETHOVEN.....Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

STRAVINSKY.....'Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia

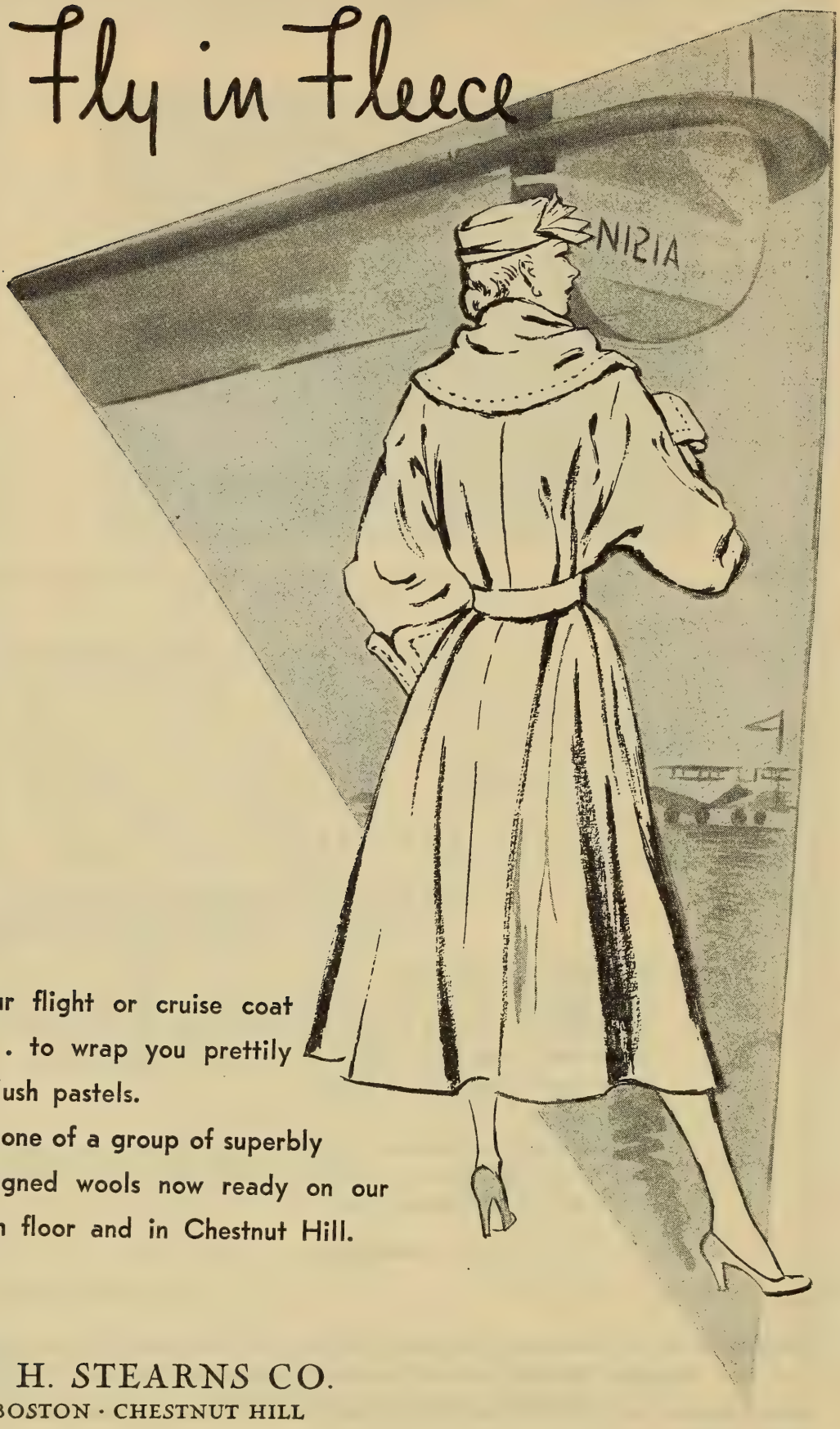
I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One.

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OVERTURE TO *"DER FLIEGENDE HOLLÄNDER"* ("THE FLYING DUTCHMAN")

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed *"Der fliegende Holländer"* in Paris in 1841. The opera was first performed in Dresden, January 2, 1843, under the composer's direction. The first performance in the United States was by an Italian company in Philadelphia, November 8, 1876. The first performance in Boston was given at the Globe Theatre, March 14, 1877. The Overture had its first American performance at the hands of Theodore Thomas, who conducted it in New York, May 13, 1862. The Overture was first played in Boston, October 14, 1870.

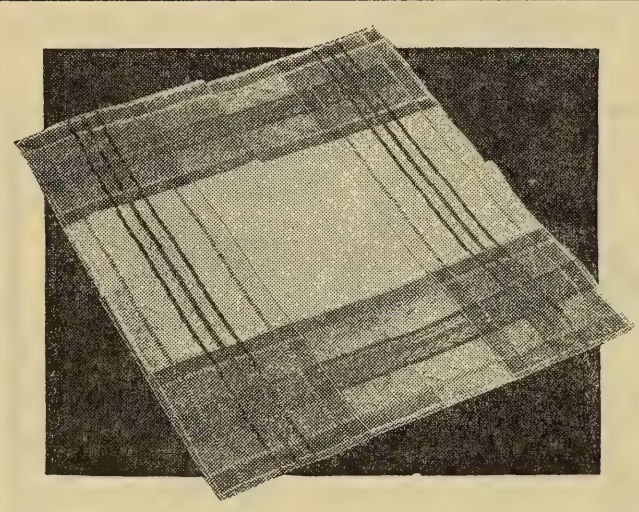
The following orchestra is used in the Overture: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, harp, timpani and strings.

IN THE year 1839, Richard Wagner, escaping his pressing creditors at Riga and eager to try his fortunes elsewhere, managed without passport to cross the Russian border with his young wife, and such possessions as the two could take with them, including their Newfoundland dog. They sailed from Pillau for England, with Paris as



their objective. The small boat, which was not intended for passengers and had no accommodations, encountered fearful storms in the Baltic sea, and steered for safety to the coast of Norway. "The passage through the Norwegian fjords," wrote Wagner in *"Mein Leben,"* "made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *'Fliegender Holländer.'* The idea of this opera was even at that time ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions."

Wagner had been much taken with the legend of the Dutch captain who had sworn with vows holy and unholy that he would round the Cape of Good Hope though it took eternity to do it, whereby he was condemned by the Devil to that eternal quest in a phantom vessel with blood red sails, often seen by sailors when the seas were high. If Wagner needed further experience to give the taste of actuality to his imaginative current, he found it when their boat struck a worse



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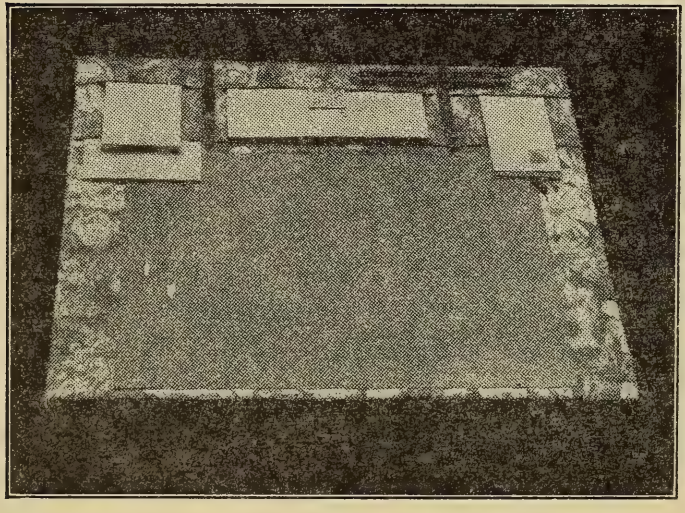
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storm and was nearly wrecked before the couple took port in England after a voyage of three and one-half weeks. In Paris, unable to find acceptance for his opera "Rienzi," completed there, Wagner turned in earnest to his legend of the unfortunate Dutchman, wrote the libretto in May, 1841, and in July and August, within the space of seven weeks, composed the music. He had difficulty finding a producer for *"Der fliegende Holländer,"* but when "Rienzi," accepted by Dresden, was performed there with great success on October 20, 1842, the mounting of *"Der fliegende Holländer"* followed at the beginning of the new year, partly on the strength of the triumph of "Rienzi." *"Der fliegende Holländer,"* musically true to the gloom of its subject, and being, unlike "Rienzi," a bold departure from the traditional ingredients of a successful opera in the year 1843, was a failure. Wagner had written his first dominantly "psychological" drama; interest throughout, to which visual action was subordinated, lay in the tragic anguish of the condemned captain, his search for the woman whose complete and selfless devotion alone could deliver him from his curse. Senta was this embodiment of redeeming womanhood.

The Overture opens with the music of the storm which also is to dominate the beginning of the first act. The initial motive is that of



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the Dutchman and the curse which has been laid upon him. The slow, lyric middle section is based upon the theme of Senta's ballad from the second act. There is a return to the stormy music in which the themes both of the Dutchman and Senta are developed. The sailors' chorus from the third act is briefly heard before the coda.

"One feels tempted," wrote Liszt of the Overture, "to exclaim, as in looking at Preller's marine paintings, 'It is wet!' One scents the salt breeze in the air. . . . One cannot escape the impressiveness of this ocean music. In rich, picturesque details it must be placed on a level with the best canvases of the greatest marine painters. No one has ever created a more masterly orchestral picture. Without hesitation it must be placed high above all analogous attempts that are to be found in other musico-dramatic works."

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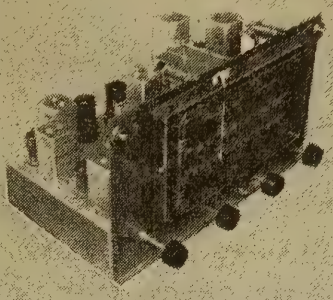
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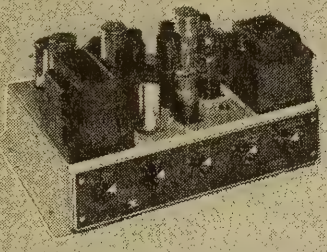
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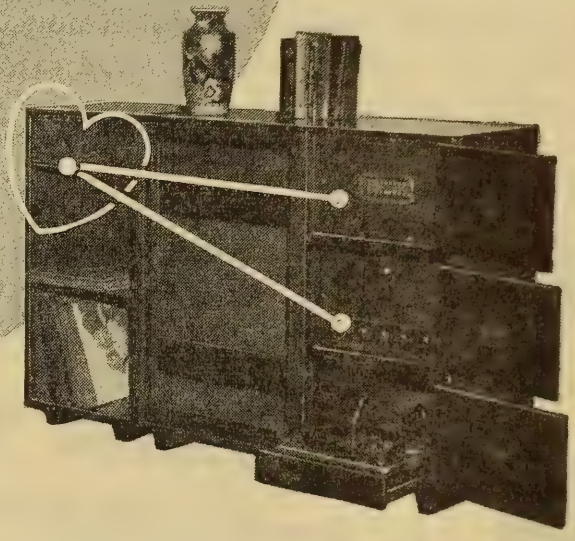


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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth



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Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He

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has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer.

It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven

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to the danger point. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rolland, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the *allegro vivace*. The subject matter of this movement is as abundant as that

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of the first movement of the *Eroica,* the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The *Adagio* devolves upon a theme first heard from the strings and then from the full choirs in a soft *cantabile.* The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then



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in all parts at once, and at the last quite alone in the timpani. This until then merely reinforcing instrument is now used with special coloring. The movement takes its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this *Adagio* in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion. There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody."

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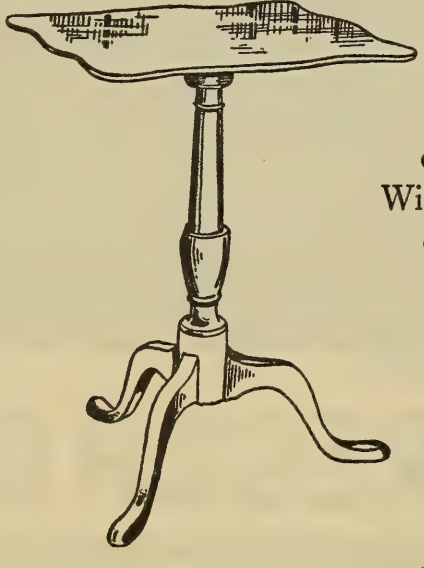
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wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo,* takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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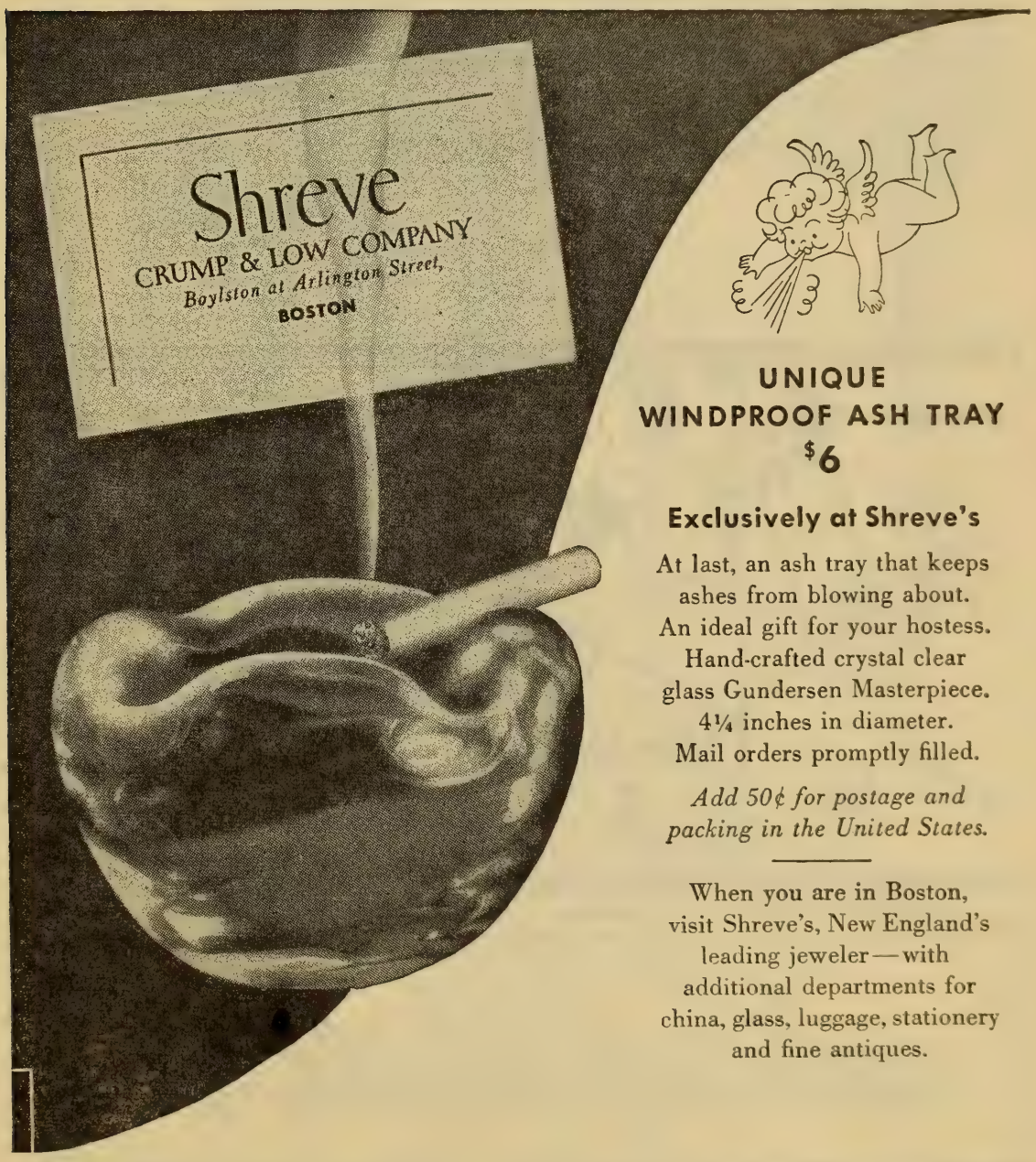


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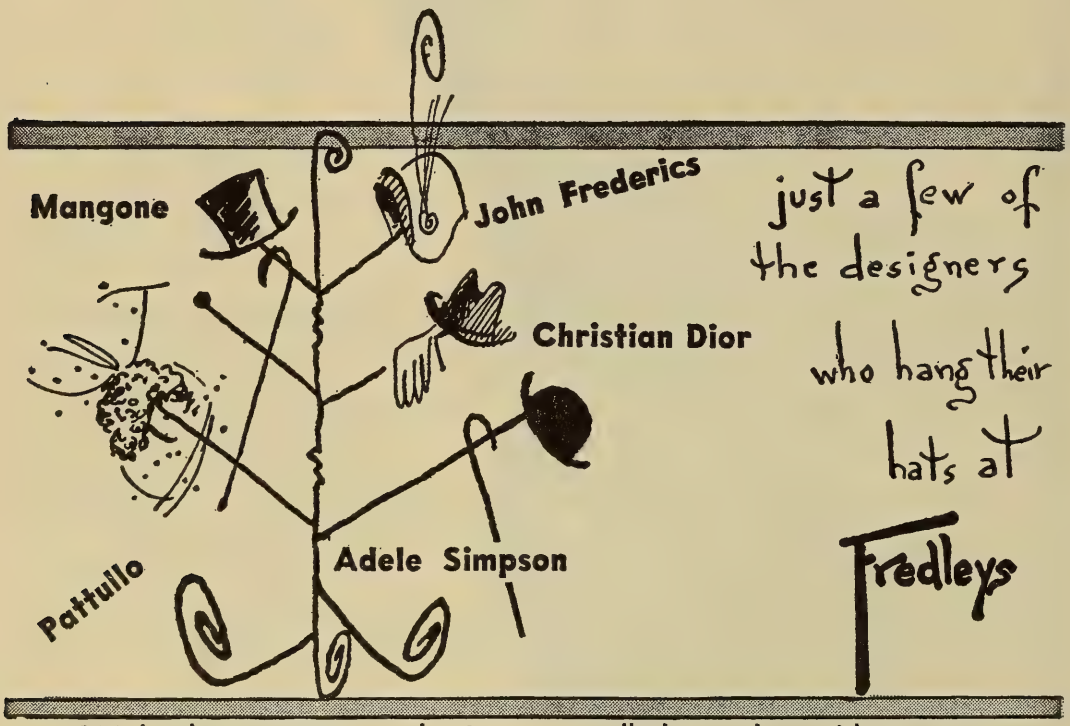
EARLY NOTES ON "THE FLYING DUTCHMAN"

A description of the first rehearsals of "The Flying Dutchman," under Wagner, is one of the revelations in "Letters of Richard Wagner — The Burrell Collection," just published by Macmillan. Marie Schmolle, the daughter of Ferdinand Heine, Wagner's friend and colleague as costume designer in the Dresden Court Theater, wrote for Mrs. Burrell her memories of these years of her young girlhood.



I HEARD many doubts expressed concerning the difficulties presented by the two ships in the first and last acts. Mechanical contrivances at that time were still far short of their present standard. The sea-waves were produced in a quite primitive way and the ships made a pretty crude appearance and disappearance, but people then expected less of scenic equipment than they do now.* Even so, the Dresden Court Theater was considerably ahead of other German stages. Good "Father Fischer" took great delight with the coaching of the choruses, but the soloists still made dubious faces over many passages. Wilhelmine Schroeder-Devrient sang the part of Senta and was especially anxious about the Ballad. On Minna's intercession I was admitted to the full rehearsal. When Schroeder-Devrient was about to begin her Ballad in the second act, she stopped at the very first *"Johoho,"* shook her head, stamped her foot and said to Wagner: "I cannot, cannot handle that stuff." Wagner became discouraged and made the orchestra begin again and now it went better, but this gifted woman

* 1895.



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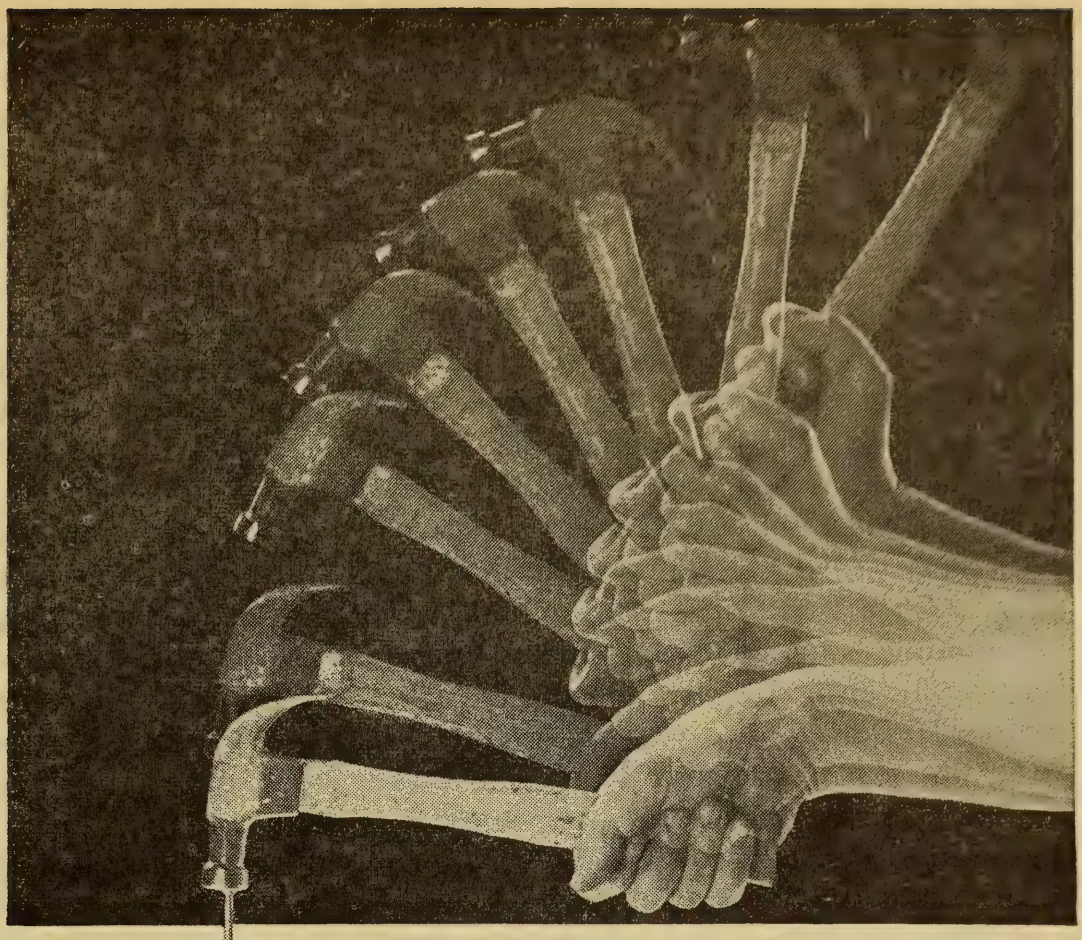
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THE French composer Ravel is among those musicians who have found inspiration for their creative efforts in American Jazz. During January of 1928 while appearing in Boston as guest conductor of The Boston Symphony, Ravel was taken to the Egyptian Room of the Hotel Brunswick by Boaz Piller, the orchestra's contrabassoonist. Here Ravel heard Leo Reisman's popular dance orchestra, and became enthusiastic over the music. Upon his return to France, no doubt Ravel drew upon this experience to introduce jazz touches in his First Piano Concerto in G, which had its premier performance under him in Paris on January 14, 1932.

MUSIC QUIZ

What do these orchestral terms mean:

1. *Prooting?* . . . Ans. Warming up on a French horn.
2. *Oogling?* . . . Ans. Warming up on a clarinet.
3. *Kitchen?* . . . Ans. Timpani and percussion instruments.



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as usual caught the true spirit of it only on the evening of the first performance. A very amusing incident happened in the same rehearsal during the spinning chorus. Although it had already been sung in the previous orchestra rehearsal, it was not until this general rehearsal that the girls really caught the idea. The musical laughter closing their merry song sounded so natural that Frau Sch.D., resting in her easy chair as Senta and gazing at the Dutchman's picture, turned her head with startling suddenness and cried out to them: "Well, you geese, what is there to laugh about?" Of course *real* and general laughter met this exclamation of Wilhelmine, deep in her own problems. On the opening night different places in the first act brought vivid applause, especially the charming sailors' chorus. Compared to later performances of the opera the first casting of the main rôle was not a quite satisfactory one. Wachter was an able singer with a beautiful voice, but he lacked the poetry needed for the uncanny figure of the Dutchman. Only later, when Anton Mitterwurzer took over the part, did the great air in the first act have its perfect presentation, as well as the duet with Daland, sung by the clever but somewhat dry Risse. The public became generally enthusiastic during the second act, which is so abundant in dramatic and musical beauty. The spinning chorus got endless applause as well as the air of the hunter and the scene between Senta, the Dutchman and Daland. At the end of the act Wagner was enthusiastically called forth. As usual he struggled violently against appearing on the



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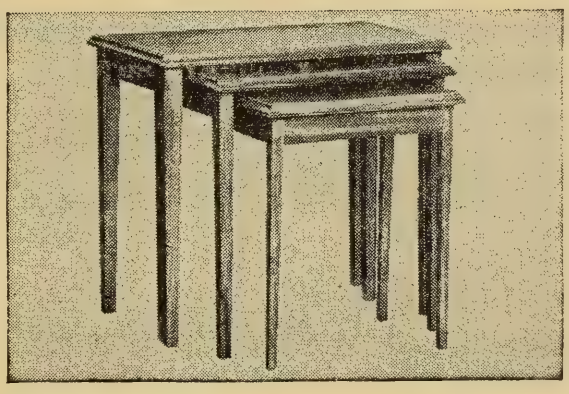
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stage until as usual Fischer and my good father actually pushed him out from the wings. Richard was so bewildered that he didn't know where to put his feet and while trying to bow his way out, he backed into the spinning wheels of the women's chorus, and with difficulty forced his way back into the shelter of the wings, to the great delight of those who knew the easily flustered Wagner. In the third act also a roar of applause broke loose several times, especially at the always exciting sailors' chorus and the women's choruses, singing merrily about the ghostly ships. Richard's despair was the transfiguration of Senta and the Dutchman, which at that time may have been presented with a good deal of literalness. Compared to the heaven-storming *Rienzi,* the success of the *Dutchman* showed a certain contrast, but Wagner's friends and worshippers may well have first divined in this the unusual trend which his great genius was to take in its further development.

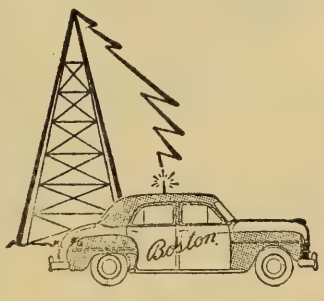


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"LE SACRE DU PRINTEMPS" ("THE RITE OF SPRING"):
Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

Stravinsky composed *"Le Sacre du Printemps"* in the years 1912 and 1913. The first performance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914. The first performance in this country was by the Philadelphia Orchestra in Philadelphia, March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 25, 1924. Pierre Monteux, who conducted, repeated the performance April 11–12. Serge Koussevitzky conducted it at these concerts December 26, 1924, December 31, 1926, February 24, 1933, October 20, 1933, January 3, 1936, March 24, 1939. Leonard Bernstein conducted it January 31, 1947.

The score calls for two flutes and two piccolos, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

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THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of *"Le Sacre"* upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction *"Jeu de rapt"* follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring (*"Rondes Printanières"*), which begins, *tran-*

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quillo, with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tranquillo* measures. The games of the rival communities is a *molto allegro,* again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo,* a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo,* from which rises in the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante,* with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and



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regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

~

Descriptions of the first performance have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: "In conformity with some interesting law of musical perception by heterogeneous groups," writes Nicolas Slonimsky, "the individual reaction became general, and assumed the power of a heterogeneous opposition." Let us confine ourselves to the account of two of the first hand witnesses most deeply concerned — the conductor and the composer himself.

Pierre Monteux wrote (Dance Index, 1947): "My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghileff Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'Oiseau de Feu.* We met when I conducted the world première

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of his second ballet, *Petrouchka*. *Petrouchka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

"One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghileff summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le Sacre du Printemps*.

"With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

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"*Le Sacre du Printemps* was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

"A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre,* and anxious

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himself to prove a few points, he readily agreed. The presentation was an instant success.

"Time has caught up with Stravinsky. Now he is recognized as one of the great of the world. He has advanced musical expression tremendously and almost every contemporary composer owes him an acknowledged debt."

~

Stravinsky tells how he worked long and intermittently on the *"Sacre du Printemps"* from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of *"Petrouchka,"* the composition of *"Le Roi des Étoiles,"* the "Japanese Lyrics," his revision of Moussorgsky's *"Khovanstchina,"* and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of *"Le Sacre,"* was so deeply involved in his designs for Debussy's *"L'Après-Midi d'un Faune"* in the season of 1912, that plans for the mounting of *"Le Sacre"* were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky thus de-



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scribes his strenuous collaboration with Nijinsky in the choreographical planning.

"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées*. The first performance began with a repetition of *'L'Oiseau de Feu.'* The *'Sacre du Printemps'* took place on May 28 [29] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately

BROADCASTS

Beginning on January 29, the Boston Pops Orchestra, conducted by Arthur Fiedler, will broadcast each Monday evening from 10 to 11, E. S. T., on the National Broadcasting Company network (Boston station WBZ). The broadcasts will be sponsored, with John Wright as producer and Ben Grauer as announcer.

The Boston Symphony Orchestra, Charles Munch, Music Director, is now in the third season of its weekly rehearsal broadcasts. The Orchestra at work is heard from the stage of Symphony Hall over the National Broadcasting Company network (Boston station WBZ, Sundays at 12:30 P.M., E. S. T.)

aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demonstrations, quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years, it is naturally hard for me to recall the choreography of the *'Sacre'* in its details without being influenced by the ready admiration which it aroused among the *avant-garde,* always ready to seize upon any departure from a precedent as a

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new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

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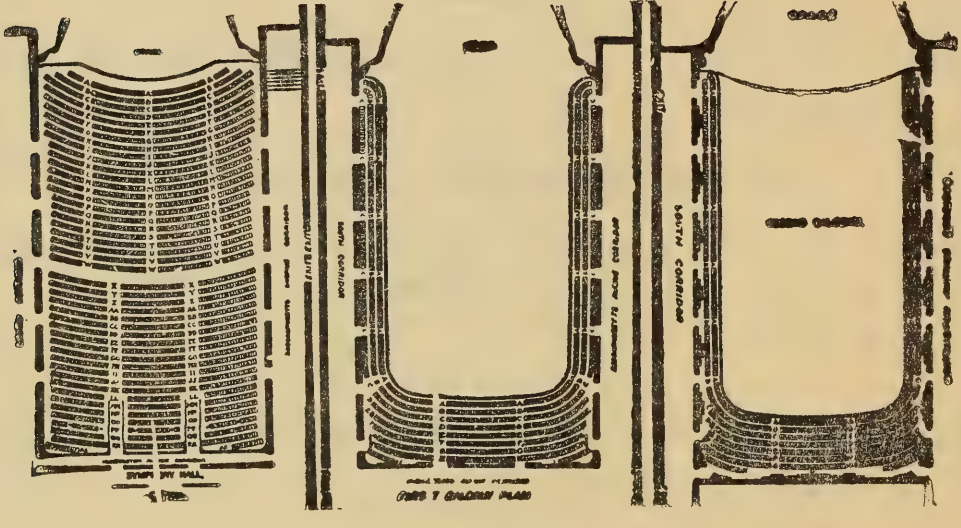
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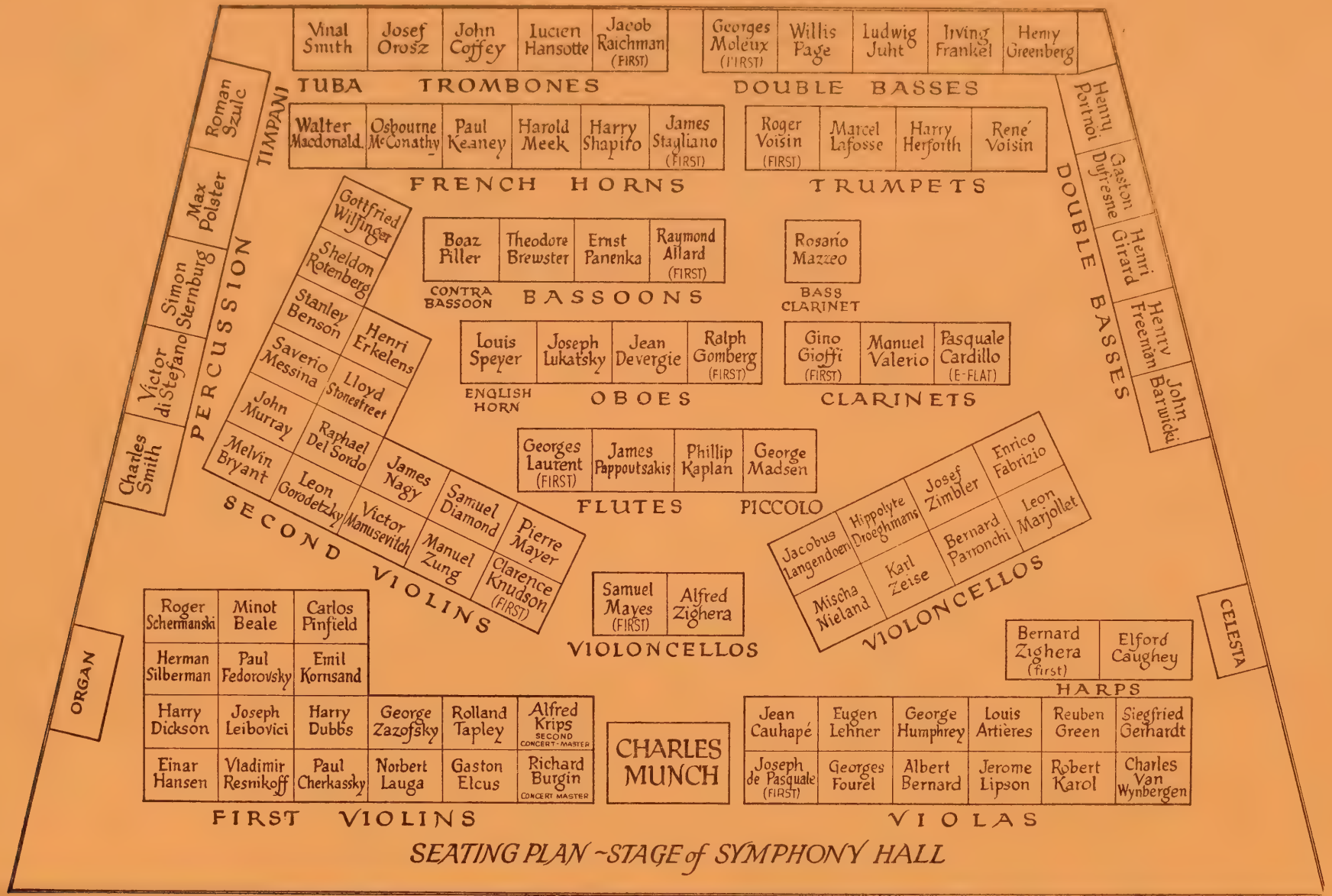
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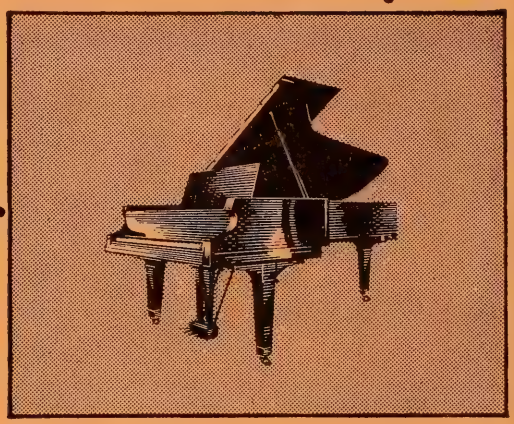




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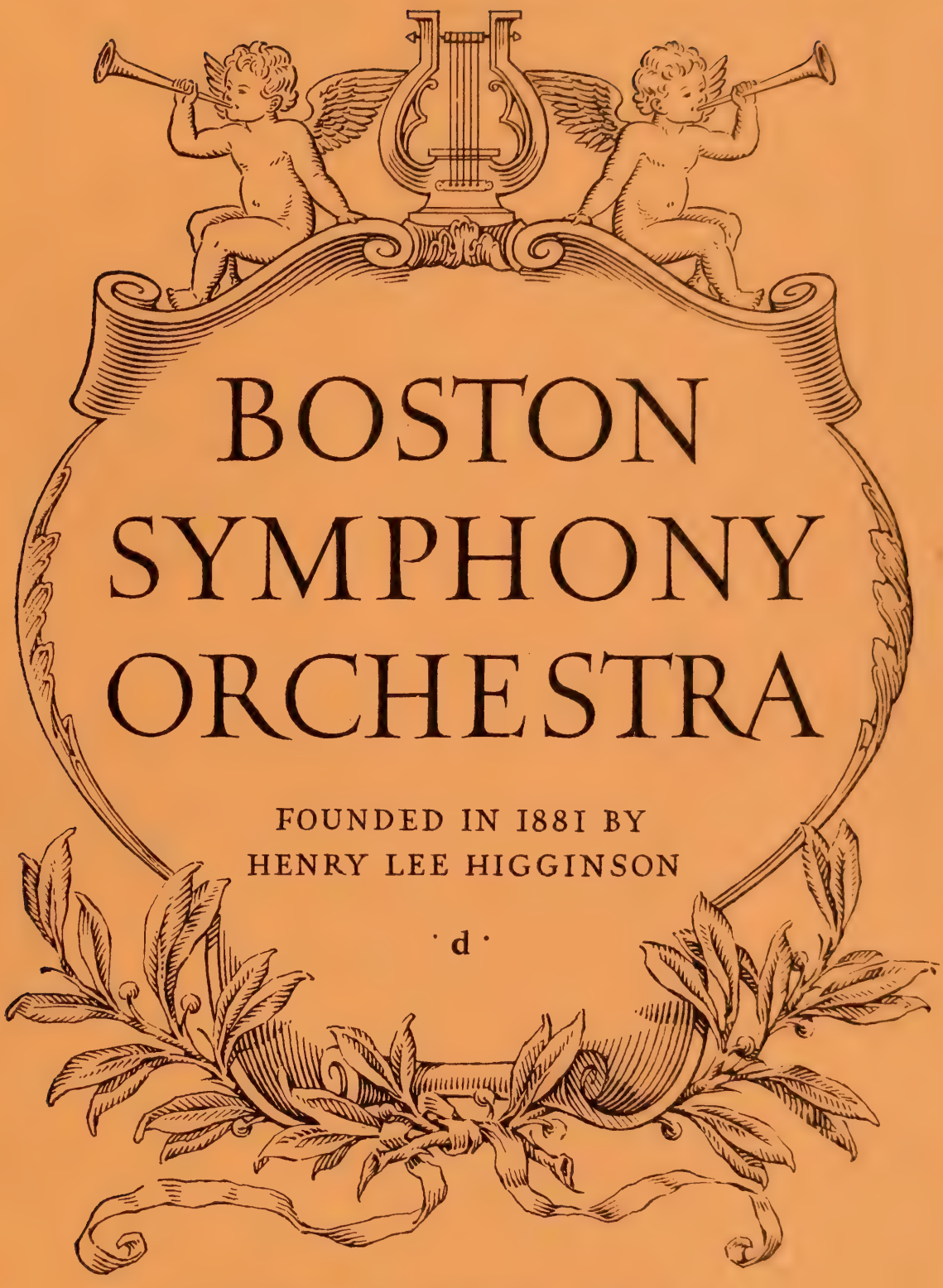


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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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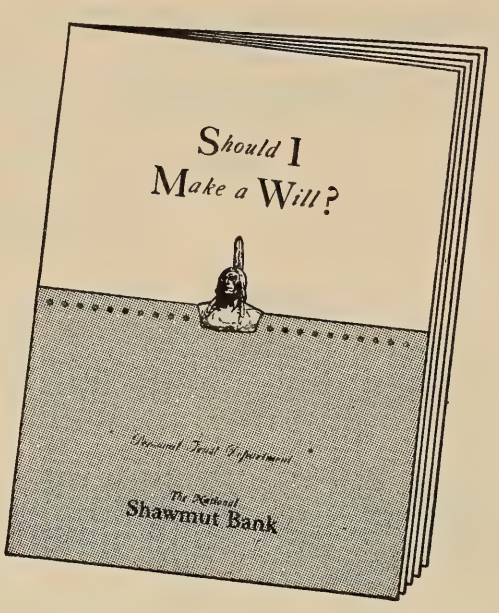
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EXHIBITION

The exhibition now on view in the Gallery consists of forty paintings, four sculptures, ten prints and one mobile from the Boston Society of Independent Artists' Eighteenth Annual Exhibition held at the Boston Museum of Fine Arts, January 8–28, 1951. Twenty-one art museums throughout New England that served as the Society's sponsors selected the works now on view from nearly seven hundred included in this year's annual show.

The Society has been enabled to maintain a Purchase Fund, aided by contributions from associate members. Representatives from Sponsoring Museums are given the opportunity to make selections from annual exhibitions, within the limits of the Fund, for their permanent collections. The Fund has enabled the Society to acquire this season five paintings, one sculpture and ten prints, numbers one to sixteen here shown, and to present them to the individual museums which chose them.

Originally founded in 1926, the Independents held their first exhibition in an erstwhile stable on Beacon Hill. Paine's of Boston has acted as host during the past three years lending the facilities of a great emporium as art forum. The success of these shows has been phenomenal, attracting an immense audience which followed with great interest concurrent technical demonstrations conducted by professional artists.

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trend or talent. Traditionally anyone who pays the modest dues as artist-member of the Society is automatically entered. This unusual informality provides aspiring amateurs with their only opportunity to show in the company of famous contemporary American artists.

The Travelling Section of the Society's exhibition, composed of selections by its sponsors, is also to be shown at the Carpenter Art Galleries of Dartmouth College, the Berkshire Museum of Pittsfield, the Wadsworth Athenaeum of Hartford, Connecticut, the Fitchburg Art Center of Fitchburg, the Currier Gallery of Art of Manchester, New Hampshire, and the Farnsworth Art Museum of Rockland, Maine.

HARLEY PERKINS, *President*
Boston Society of Independent Artists

• •

BOSTON SYMPHONY TO PLAY FOR FRENCH PRESIDENT

The Boston Symphony Orchestra will make a special visit to Washington to play in honor of Vincent Auriol, the President of the French Republic. Charles Munch will lead the Orchestra in Constitution Hall on Saturday evening, March 31, extending a welcome to his eminent countryman on his impending visit to the United States.

The list of distinguished patrons includes: The President and Mrs. Truman, The Ambassador of Norway and Madame Munthe de Morgenstierne, The Secretary of State and Mrs. Acheson, Hon. and Mrs. Robert Woods Bliss, Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Thomas Cabot, Mr. and Mrs. William R. Castle, Mr. and Mrs. Charles Dewey, Mrs. Reginald C. Foster, Justice and Mrs. Felix Frankfurter, Hon. and Mrs. Joseph C. Grew, Hon. and Mrs. Christian Herter, Hon. and Mrs. John W. McCormack, Mme. Charles Munch, Mr. and Mrs. George W. Perkins, Senator and Mrs. Leverett Saltonstall, M. and Mme. Pierre Paul Schweitzer, Mr. and Mrs. Jouett Shouse, Mr. and Mrs. John Simmons, Mr. John S. Thacher, Mr. and Mrs. Eliot Wadsworth, Mrs. Edwin M. Watson, Mrs. Matthew Whittall, Hon. and Mrs. Richard B. Wigglesworth.

Since this concert could not be arranged except by altering the Orchestra's Boston schedule, the Boston concert for Saturday Evening, March 31, will be given instead on Thursday Evening, March 29. The indulgence of the Saturday season ticket holders is asked in using their tickets for March 31 at the concert of March 29.

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"THIS LAND OF GREAT MUSIC"

The above title will head the leading article in the magazine "Holiday" for March in an issue largely devoted to symphonic music in the United States, including this Orchestra.



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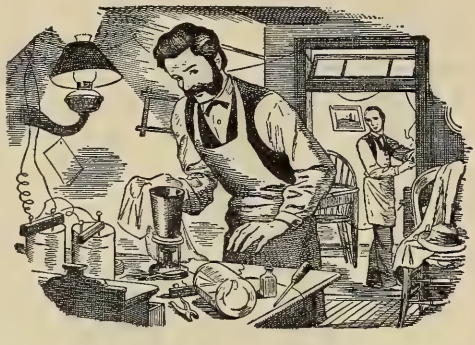


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SAINT-SAËNS . . . . . Overture to "La Princesse Jaune"

BRAHMS . . . . . Concerto for Violin and Orchestra, in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

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PROKOFIEFF . . . . . Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

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Overture to "*La Princesse Jaune*," Opéra Comique in One Act, *Op.* 30

By Camille Saint-Saëns

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

La Princesse Jaune was composed in 1872 and first performed at the *Opéra Comique* June 12 in that year. The librettist was Louis Gallet. The opera has since had occasional, but infrequent performances in France. The score is dedicated to M. Frédéric Villot. The overture requires two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, gong, triangle, harp and strings.

When Saint-Saëns wrote the first of his operas to be produced he was a young man of thirty-seven, applauded as a pianist and as an organist, academically decorated, but he was only beginning to compose the works in many forms which were to make him generally popular and by which he is still remembered. (He had written and performed his Second Piano Concerto in G minor in 1868 and had just written the first of his tone poems, *Le Rouet d'Omphale,* performed at the *Concerts Pasdeloup,* April 14, 1872.) His career as a composer for the stage was still ahead of him. His first opera, *Le Timbre d'Argent,* composed in 1864–65, was not to be produced until 1877, and *Samson and Delilah,* upon which he was working, was to be brought out by Liszt at Weimar in that same year while Paris, wary of biblical pieces, would not achieve it until 1892.

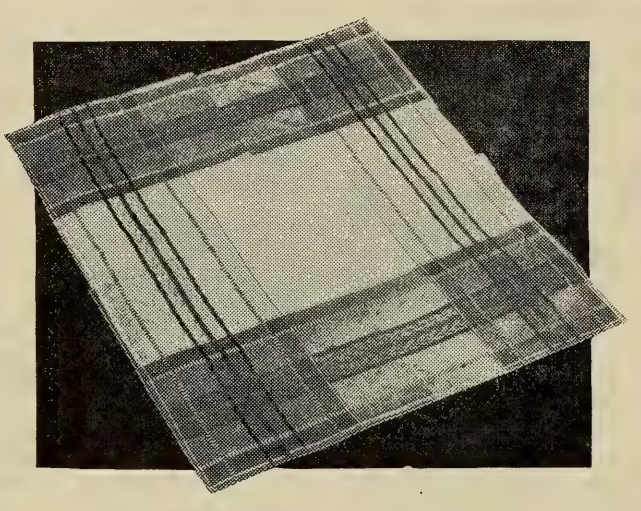
La Princesse Jaune was a venture into the quasi-Japanese, antedat-



ing *The Mikado* by thirteen years, *Madama Butterfly* by thirty-two. The scene of the one-act opera is laid in Holland and its characters are Kornélis, a scholar (tenor), and Léna, his cousin and fiancée (soprano). Kornélis takes Léna for granted, having grown up with her, and immerses himself in his study of the Orient. Taking opium, he imagines all the seductive exoticisms of Japan and when Léna enters he sees her in an entrancing Japanese dress (as indeed does the audience), confuses her with a printed image of a past princess "Ming" upon his wall and mystifies her with rapturous expressions of love. When he awakes his little Dutch cousin remains in his eyes as eminently desirable as she was in the dream, while the picture he had worshipped now seems flat and lifeless. *"Au diable le Japon!"* The opera ends with the embrace of the lovers in a joyous *kermesse.*

The overture is light and lyric in character. It begins andantino with a melody heard from the English horn and later the strings. An enlivening allegro giocoso introduces a second theme of staccato and "Oriental" character which is to become the music of the tenor's delirious infatuation with the charms of all things Japanese. The triangle lends bright punctuation. The overture works up to a brilliant close.

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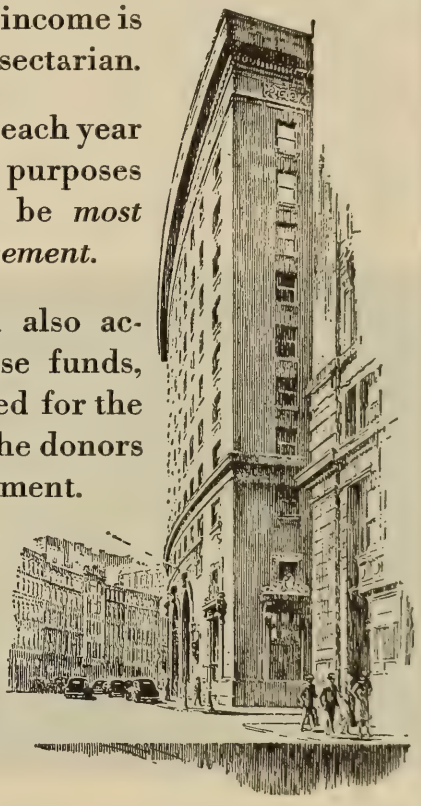
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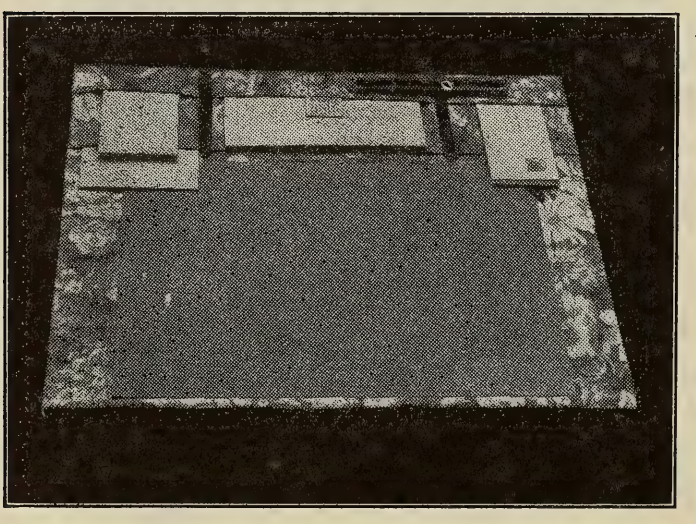
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Bronislaw Huberman (Tuesday afternoon concert, December 18, 1934); Jascha Heifetz (December 17, 1937); Paul Makovsky (Monday-Tuesday Series, December 2, 1940); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947).

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with sym-



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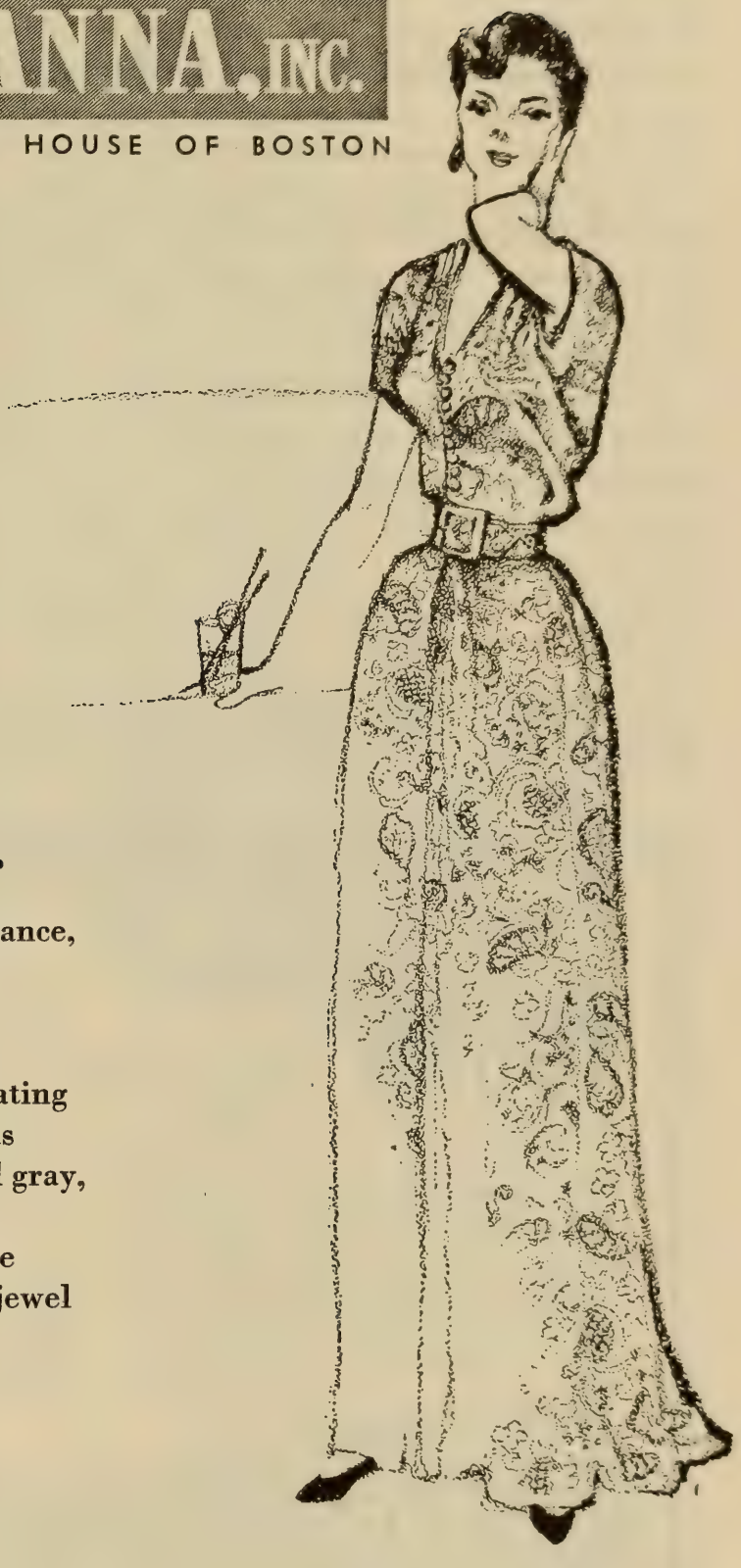
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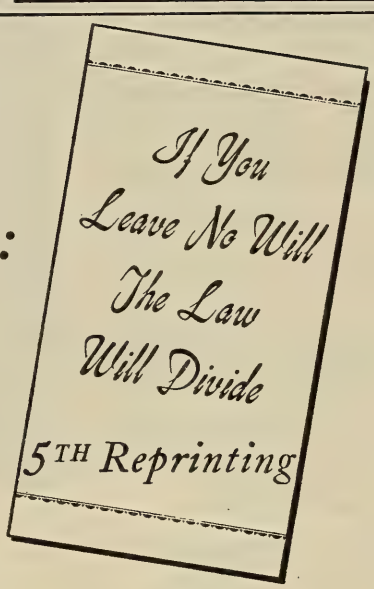
phonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos — for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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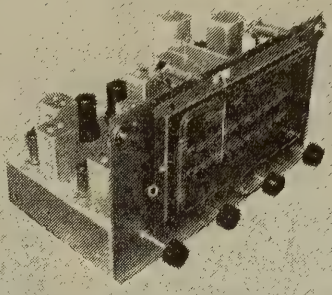
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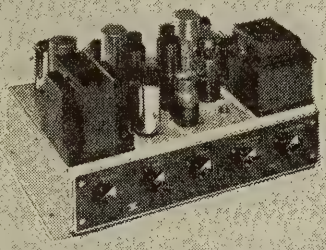
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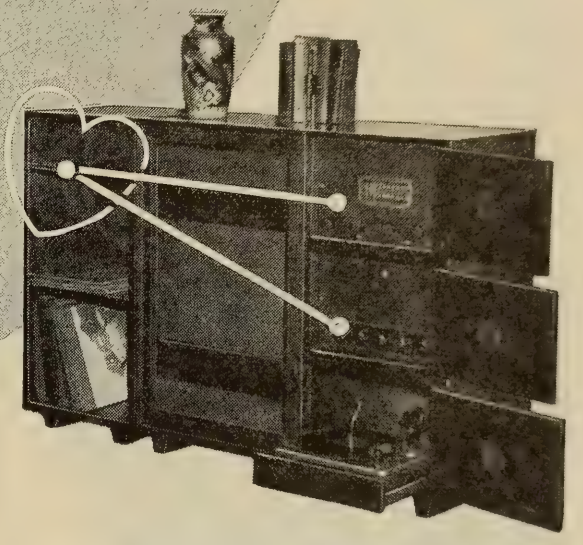
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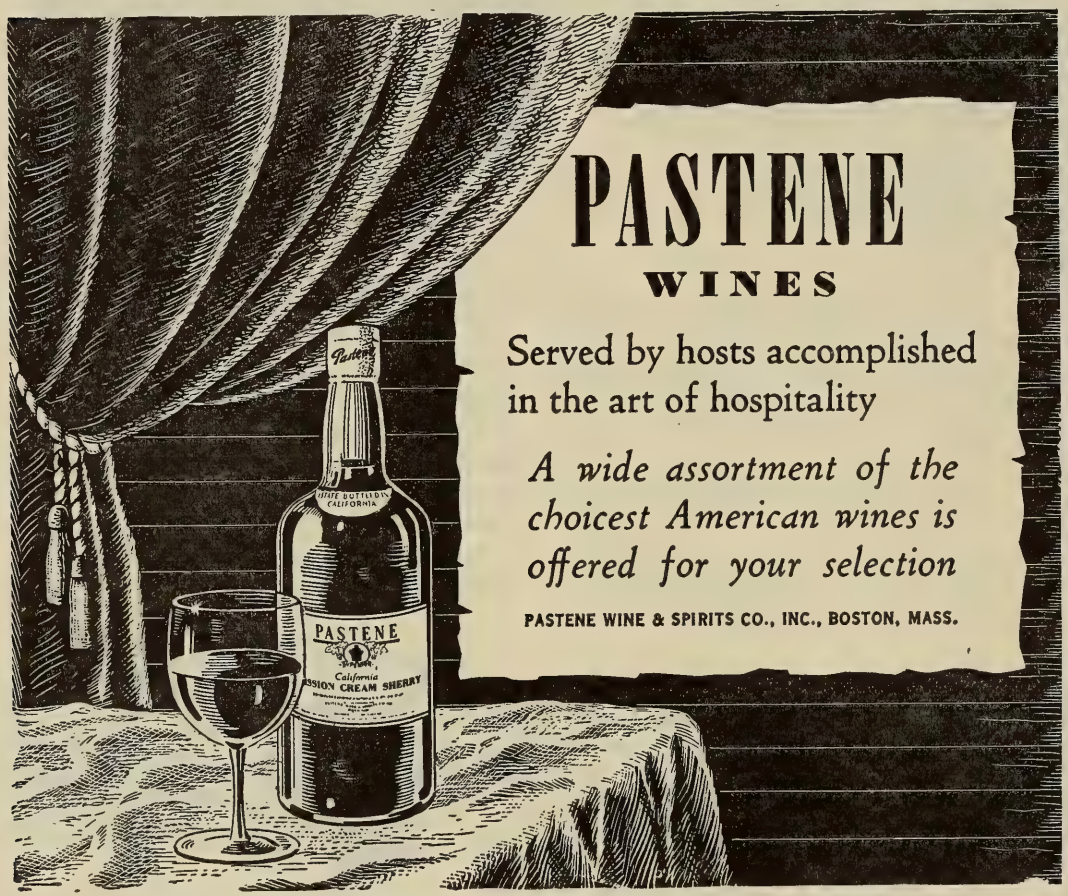
against orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin *"certare,"* to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his con-

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.



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flict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

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Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

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By Nicolas Nabokov

A chapter in "Old Friends and New Music" by Nicolas Nabokov, published by Little Brown and Company, is devoted to Serge Prokofieff. The last pages, which describe his career from the early thirties to the present time, are here quoted.

With all its individual characteristics, its urbanism and outward "classicism," the music of Prokofieff, particularly in its melismatic nature, is deeply rooted in the Russian past. Sometimes it reflects Moussorgsky, sometimes Tchaikovsky. This is enhanced by a masterful orchestrational technique, a technique born of the study of such Russian works as the ballets of Tchaikovsky, the operas of Glinka, and the late operas of Rimsky-Korsakov. His orchestration is much more conventional than that of Stravinsky. It is rougher, less polished, and it sometimes lacks the wonderful transparence of Stravinsky's scores.

* Mr. Nabokov describes Prokofieff as methodical in the extreme: absolutely faultless in his musical manuscripts, a champion at chess, a fanatic about time schedules. He would write neat and compact postcards without vowels, signed as above.

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But in spite of all the individual characteristics of Prokofieff's music, and its indebtedness to the Russian masters of the nineteenth century, there also exists a powerful interrelation between Prokofieff as an artist, as a human being, and the Russia of today. In particular, his art has served as a leaven among the younger generation of Soviet composers. In fact, few pages of the early works of Shostakovitch, of Khatchaturian, and of many others, are free from a specific relation to either Prokofieff's methods or his technique. In the Soviet constellation Prokofieff has occupied for a long time the position of an older master (a position shared with Miaskovsky). Hence his works have been regarded as examples of artistic perfection, as objects worthy of imitation, and also as "signposts of the progress of Soviet musical culture." It is interesting to note Prokofieff's position in relation to that of Shostakovitch. While Prokofieff represents (or represented, until the purge of 1948) the grand old master, Shostakovitch is (or was) the "great glory of Soviet musical culture," a child of the new Soviet civilization, "the supreme fruit, borne by the tree of the October revolution." . . .

Prokofieff accepted the Russian Revolution in its "totality" and saw in the new Russia the logical consequence of the old one, the result of a century-long process of emancipation. He was, and surely

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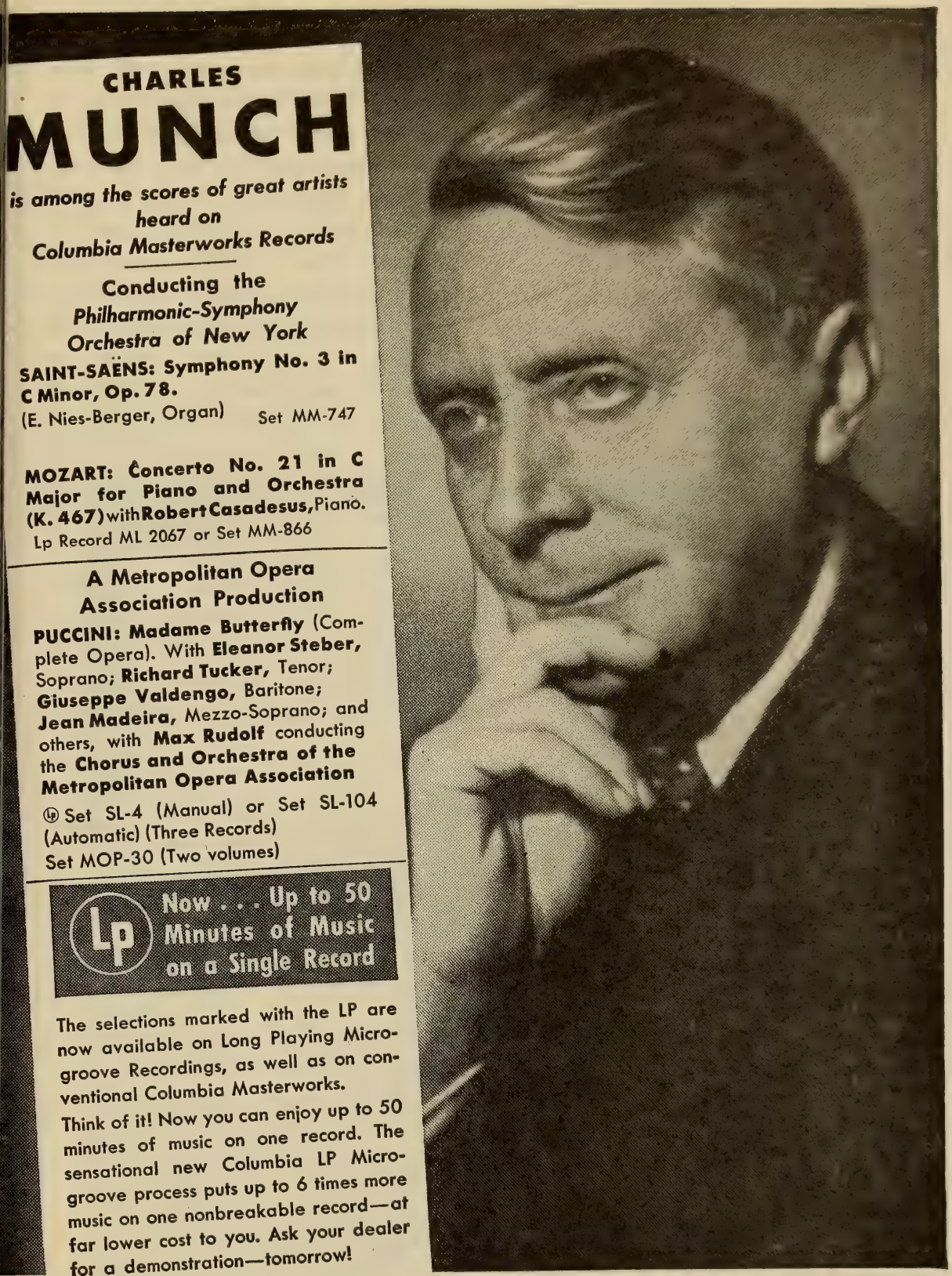
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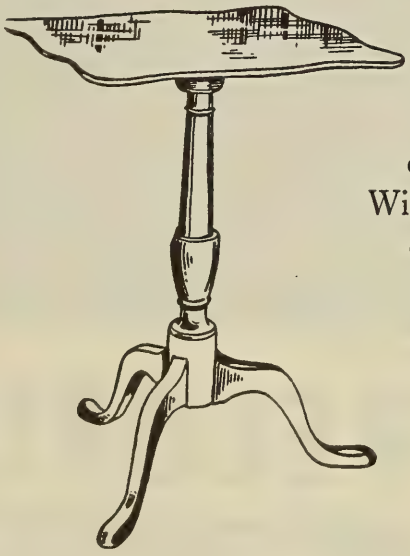
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still is, a sincere and *instinctive* Russian patriot, who gives little thought to the question of justice or injustice of the Soviet government and regards its acts as the result of a kind of inexplicable historical necessity. In other words, he is a person whose political thinking never developed and who, not unlike many American artists, believed that his main job was to do his own work and leave political matters and entanglements to others. At the same time he felt very strongly his profound association, or rather his organic tie, with Russia, with the Russian people and Russian culture. Despite his long years abroad and his position as a famous composer in the Western world, he remained essentially Russian, in his habits, his behavior and his art.

When the early plans of the Soviet government concerning the future of Soviet music became known in 1930 and 1931, the drive *against* "formalist experimentation" (which was inaugurated by the first music purge in 1931), and the drive *for* a music "which would be acceptable and understandable to the broad proletarian masses of the Soviet Union," Prokofieff welcomed the official edict as a realization of some of his own ideas about the function of music. "I always wanted to invent melodies," he often remarked, "which could be understood by large masses of people — simple singable melodies." This he considered to be the most important and difficult task of the modern composer.

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But there was another and more tangible factor which contributed to the return of Prokofieff to the U. S. S. R. in the middle twenties. To Prokofieff Russia represented at that time a vast field for the expansion of his artistic energies, a land of opportunity inhabited by millions of potential "consumers" of his music.

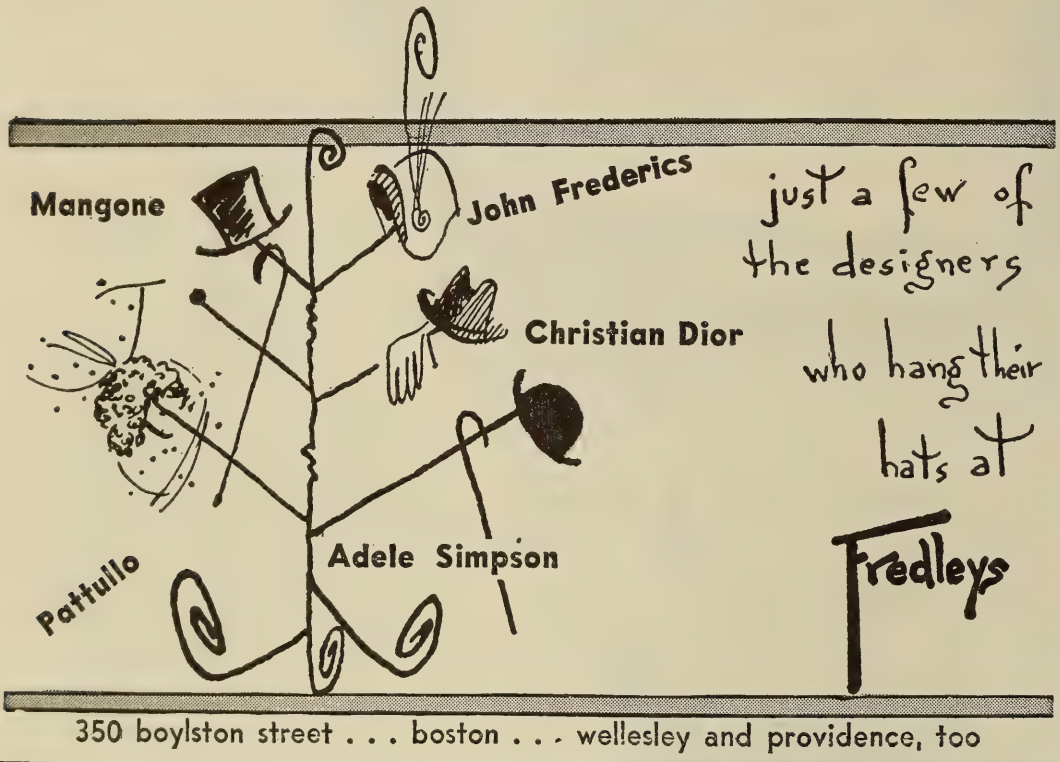
At that time Russia was impoverished by the loss of great numbers of her intellectuals who either had died in the war or during the Red Terror or had fled from Russia between 1918 and 1921. It was only natural that those intellectuals, friends of Prokofieff, who remained in Moscow and were working in the fields of music, the film and the theater, and with whom he had reestablished contact as soon as he had settled in France, should be urging him to return to Russia.



(Ironically enough, most of these friends of Prokofieff have since either been executed or have disappeared in concentration camps and insane asylums or else are leading the obscure existence of outcasts from Soviet society.)

In 1926, after his return to Paris from his first tour in the U. S. S. R., Prokofieff wrote his ballet *The Steel Leap*. It was one of those broad panoramas of Soviet life during the NEP, adorned by moments of satire and ending in a grandiose scene depicting the construction of a new Russia. He wrote this "heroic" ballet in the peaceful bourgeois surroundings of a respectable French villa in the Savoy mountains. The ballet was produced by the Ballet Russe of that same Sergei Diaghilev who has since become the archvillain, the corrupter of Russian art and artists and the prototype of the "pernicious, degenerate and rootless cosmopolitan."

From that time on, Prokofieff became a kind of representative of Soviet culture abroad: he was regarded as its best protagonist and its most useful propagandist. While the frontiers of Russia were slowly closing up and the cultural barriers becoming more and more ap-



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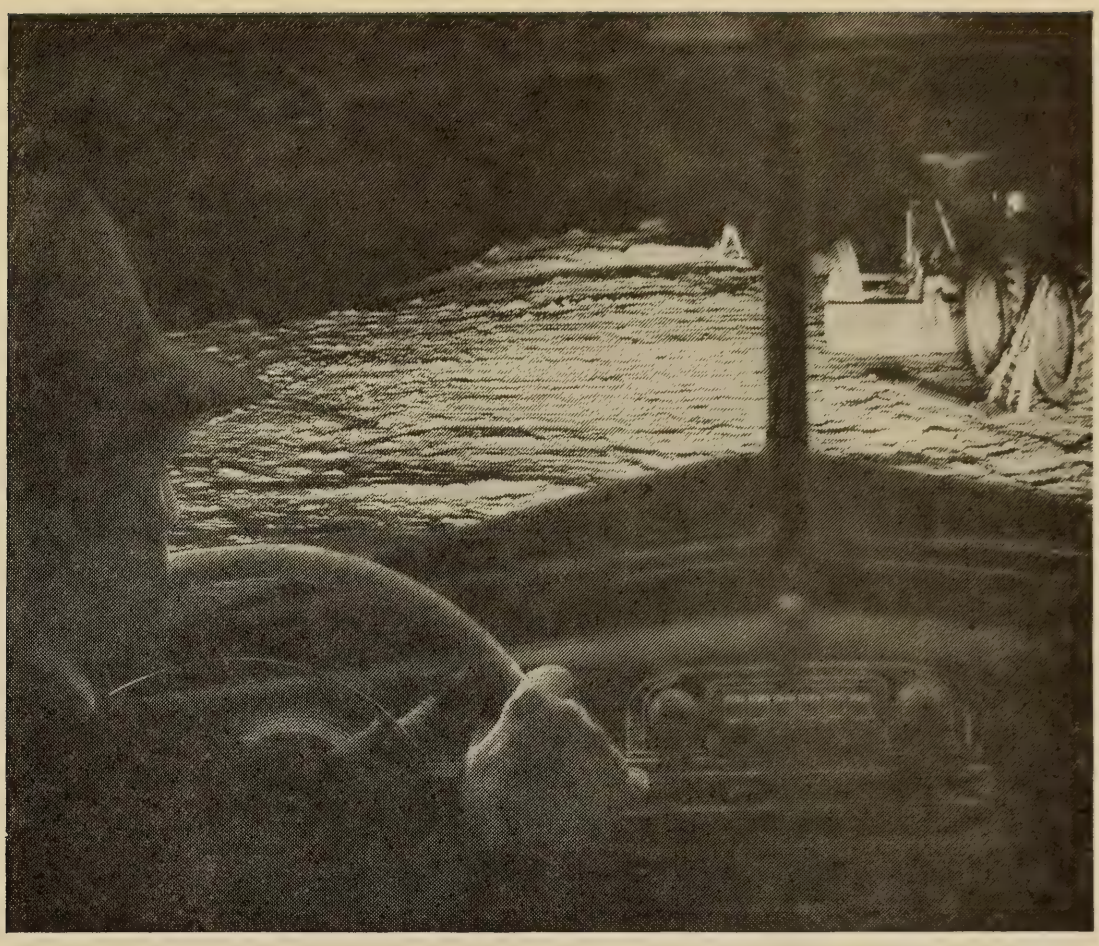
The Employers' Musical Corner

It's been a long way to Symphony Hall for some members of the Boston Symphony Orchestra. Ludwig Juht, double bass, came here all the way from Esthonia. James Pappoutsakis, flutist, was born in Cairo, Egypt. Violinist Paul Fedorovsky came to the United States via China as a refugee of the Russian Revolution. Einar Hansen, also of the violin section, was born in Denmark, and travelled first to South America before coming to Boston. Jacobus Langendoen, cellist, who was born in Holland, started his career in Capetown, South Africa. The road to a Boston Symphony career is long and arduous whether one travels from the ends of the earth or comes from Boston itself. The spirit of music knows no boundaries.

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parent, Prokofieff's personal position as the unofficial ambassador of Soviet Russia abroad remained unchanged. He continued to reside in Paris, go yearly for three or four months to Russia and on extensive concert tours all over the world.

Nor did his private life change in any way. He saw the same circle of friends, freely expressed to them his ideas about the Soviet Union and his relation to it, his beliefs in the future of Russia and Russian culture, and seemed to enjoy enormously his peculiar and unique position as a famous man of two different worlds.

For it was really during that period that the separation of the two worlds became apparent. About 1932-1933 the Stalin reaction had gained control of nearly all the dissenting groups inside Russia and had developed its police network all over the vast Soviet land. It had imposed a ruthless system of compulsive collectivization and had liquidated and deported millions of Russian peasants and farmers. The "total state" became a pragmatic reality and the last vestiges of individual thought and independent cultural activity were being eradicated by Stalin's secret police.

Nevertheless, Prokofieff's position seemed to be well entrenched in the U. S. S. R. and he had there what is most needed in totalitarian states: protection in "the highest circles."

In 1931 or 1932, he took an apartment in Moscow and started spending more time in the Soviet Union. According to trustworthy accounts, it appears that he had been "urged" to settle more permanently in Moscow by the "highest authorities." Prokofieff's privileged



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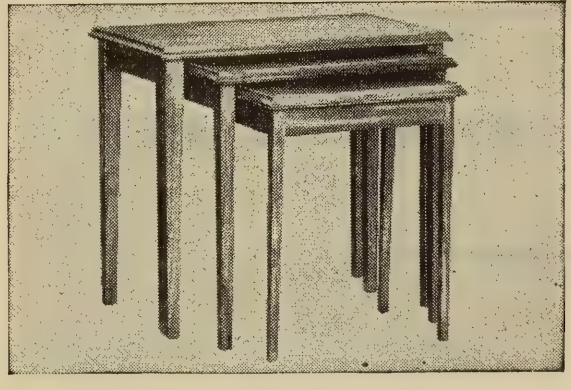
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position must have naturally aroused a good deal of envy among his Soviet colleagues. Anyone who has lived in a totalitarian state knows what importance "privilege" can acquire and what overwhelming jealousies and hates it can arouse. It is quite possible that these suggestions were made to Prokofieff in order to quiet the feelings among his compatriots. But it may also have meant that while the "highest authorities" were ready to expend their special favors upon Prokofieff, lesser "high authorities" had become irritated and critical of a man who tried to live the independent life of a free artist.

Toward the middle of the thirties Prokofieff and his family moved definitely to Russia. Whether he was mildly advised or ordered to do so is a matter of conjecture. The fact remains that he was obviously executing some kind of order and that he did so without much enthusiasm, hating to give up his independent and privileged position abroad.

All through these years his "instinctive patriotism" never wavered and he tried to conform in all aesthetic and ideological matters to the wishes of the party and the government. Thus, when it was suggested to him to write a piece for the fifteenth anniversary of Lenin's death, he obliged the "highest authority" by writing a *Toast Song to Stalin.*

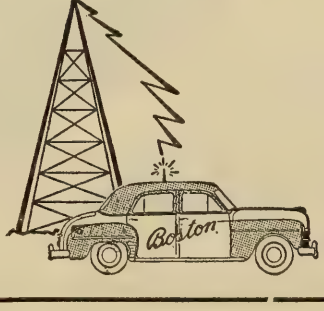


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(He was unable to find a text in all the works of Lenin which would be suitable for a musical setting. Besides there are only two places in Lenin's voluminous works where he refers to Stalin, both times in a very slighting way. As a result, Lenin as a source of musical inspiration had to be abandoned and Prokofieff was compelled to use the safer and quite innocuous text of a drinking song.)

But has his music suffered from conformism? Does it show traces of creative deterioration which one could attribute to his having had to conform to the dictates of the party? Again this is a matter of conjecture. For we certainly cannot know or even guess what would have happened to Prokofieff's art had he stayed in Western Europe. On the whole one sees that his music has undergone a process of great and at times excessive simplification. Some of his melodies have become obvious to the point of being trivial, and in his harmonic language he has occasionally used devices of a defunct Victorian era. But how much of this is the result of conformism and how much the natural development of his art is hard to determine. It is certain, however, that throughout the thirties and the early forties he was the only Soviet composer whose music still preserved a great deal of genuine freshness, and had not left behind it that obnoxious odor of synthetic materials (like German ersatz gasoline) and the stamp of dull provincialism

OPEN REHEARSAL — MARCH 1

The fourth of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, March 1, from 7:30 to 10 o'clock.

The remaining open rehearsal will be given on Thursday evening, April 26.

Charles Munch will conduct both these rehearsals.

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which are the trademarks of practically all Soviet contemporary music.

Until 1938, Prokofieff continued to make trips abroad, and came as far as America for his last visit to the Western world. When he met his noncommunist or his anti-communist friends abroad he put up an enthusiastic façade about the great achievements of the Soviet Union. But behind this mask of optimism and official praise, one could detect a feeling totally contradictory to the very nature of Prokofieff's character: the feeling of profound and terrible insecurity. He was more irritable than usual. He spoke about his many enemies among his colleagues and about the tension that existed between him and other prominent Soviet composers and critics. He admitted that he was worried during the purge of 1937, when the second big attack against formalism in music was launched and Shostakovitch was put on ice for nearly two years. It is no secret that at that time Stalin personally intervened in his behalf, and Prokofieff was taken off the list of "purgees."

But above all he was worried about his art. All these years he thought he was doing exactly the kind of work his government wanted; that is, writing simple and easily "consumable" music. And he also thought that he was doing it quite well, better than most of the other

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Soviet composers, because his personal inclinations coincided with what he understood to be the wishes of his government. Suddenly he began to doubt his own interpretation of the government's decrees and to wonder what he should do next, what kind of music he should write in order to . . . conform. At the same time his remaining artistic integrity quite naturally revolted against the very idea of conformity for conformity's sake, a conformity which was not based on his own beliefs and ran contrary to his artistic freedom.

Nevertheless, Prokofieff continued to put up a façade. Soon his relations with his wife began to deteriorate and in 1940 he left her and his two children, and went away to the Caucasus with a young niece of Kaganovitch, Stalin's close friend and associate, herself an ardent communist and a prominent leader of the Soviet youth organization, the Red Pioneers. His personal drama preceded the war by only a few months. Soon after the war started, Prokofieff, like many other Russian artists, participated in various morale-building enterprises of his country. His position seemed secure and his reputation began to outrun and outclass all his rivals with the exception of Shostakovitch. In fact, at that time, while Shostakovitch was the "star" of Soviet

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music, Prokofieff was its "dean." His new wife became his literary collaborator and in many ways served as a channel for his protection and as power in the higher ranks of the party.

Then late in 1943 or early in 1944, the news came of his sudden illness. He had fallen down a staircase, apparently as the result of a heart attack. He was unable to work for many months. But as soon as he got better he completed the voluminous score of his opera *War and Peace*. Despite his wife's collaboration as librettist and a lavish production in Leningrad in 1945, the opera was a failure. Another heart attack a year later compelled him to go for a prolonged rest to the Caucasus. In the meantime his *Sixth Symphony* was left unfinished. When he returned in 1946 he completed the score and it had a first successful performance in Leningrad and a much less enthusiastic reception in Moscow.

A third heart attack early in 1948 left him prostrate for another two or three months. While he was sick in bed, on February 10, 1948, he heard the axe fall. That was the day *Pravda* published the now famous and unique document in the annals of modern history: the point-by-

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point condemnation of the most prominent Soviet composers by the Central Committee of the Communist Party of the U. S. S. R. Prokofieff's name led all the rest.

The ritual of Soviet purges followed with scrupulous precision. Public meetings of Soviet composers were held all over the Soviet Union. At those meetings the composers recanted their errors, their ideological sins. Prokofieff wrote a letter of apology. In it he recanted in terms slightly more dignified than those used by other purgees. He regretted his obvious errors but indulged in a long explication of how difficult it is to invent good melodies. The letter was found inadequate. The next step in the purge ritual was the work of penance. Prokofieff chose a stilted patriotic short story about the life of a hero of the Soviet Air Force who had lost his two legs during the war. His wife concocted a libretto out of this "Soviet epic" and he wrote in record time a full evening's opera called *The Life of a Real Person.* After the first tentative reading of the opera by a group of singers and a Leningrad orchestra, it was thrown out as an "unpardonable distortion of Soviet reality" and a "base mixture of formalistic habits." Both Prokofieff and the conductor of the orchestra were reprimanded for having taken the orchestra's time to rehearse such abominable music. Prokofieff was compelled to write apologetic letters about the whole affair.

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Again rumors of Prokofieff's ill health began to penetrate through the iron curtain while the Soviet press and some of his colleagues continued to attack him and his art with unrelenting ferocity.

Whether Prokofieff can achieve full redemption and regain his position as the dean of Soviet composers is doubtful. For in the eyes of those who rule the destinies of the Russian people, he is the symbol of Russia's former close association with the modern Western world with its great emancipatory tradition and its spirit of intellectual and artistic freedom. This the tyrants of the Kremlin cannot endure. It endangers the very foundations of their obsolete and reactionary state.

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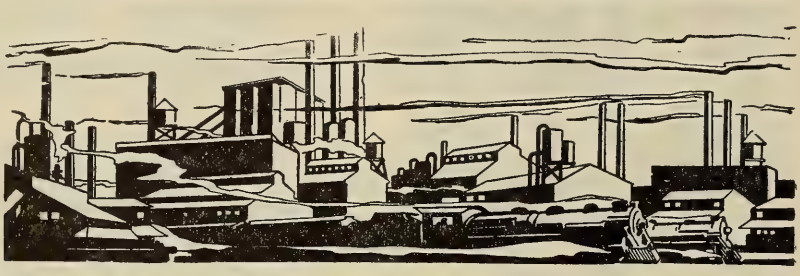
By SERGE PROKOFIEFF

Born in Sontsovka, Ekaterinoslav, Russia, April 23, 1891

Prokofieff began his Sixth Symphony in 1945 and completed it in the summer of 1947. So far as can be ascertained, the first performance was in Leningrad (not Moscow as stated elsewhere), on October 10, 1947, and there was a second in Moscow on Christmas Day following. The symphony was introduced in this country by Leopold Stokowski, conducting the New York Philharmonic-Symphony Society, November 24, 1949.

The symphony calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, three trumpets, four horns, three trombones and tuba, timpani, bass drum, snare drum, tam-tam, triangle, tambourine, wood block, piano, harp and strings.

PROKOFIEFF described the progress of his Sixth Symphony in a communication printed in the *New York Times,* April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful.



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The finale, lighter and major in its character, would be like the finale of my Fifth Symphony, but for the austere reminiscences of the first movement."

The first movement divulges, after a heavy descending scale of short notes, the predominating theme in a rhythmic 6-8 yielding to two episodes and followed by an andante molto 4-4 with a somber second theme colored by the English horn. The 6-8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close. The largo (which the composer described in advance as "andante") is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex — I think this part will need several hearings to be fully understood." The finale has some suggestion of a scherzo as the voices of the woodwinds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into the bass. The first theme returns and carries through to the end, save for an interruption in which the principal theme of the first movement, in 6-8, brings back its dark shadow.

It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofieff, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumu-

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lation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of aesthetic individualists."

It can be imagined how Prokofieff, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be affected by advice from those who knew less than himself on how to compose. How he really felt about this political jargon may never be known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofieff, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' " †

* "My Three Years in Moscow," *New York Times*, November 25, 1949.

† The description of his intractability and his occasional rude outbursts by Nicolas Nabokov (quoted in this Bulletin on page 746) is in keeping with his public statement when he came to Boston to conduct this Orchestra. He was reported in the press of March 23, 1938, as angry because the public and critics had been "very insulting" in their reception of his Fourth Symphony in 1931. "If the public in Boston cannot understand my serious music, why should I break my baton? I am not going to puzzle them, but give them simple things." Whereupon he gave them "Peter and the Wolf" (which, by the way, has been as consistently repeated and enjoyed ever since in this part of the world as the Fourth Symphony has been ignored).

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This retort, if the story is true, was more than courageous — it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofieff could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed, and looks for advice from the musically ignorant. Nicolas Nabokov (see footnote) gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.

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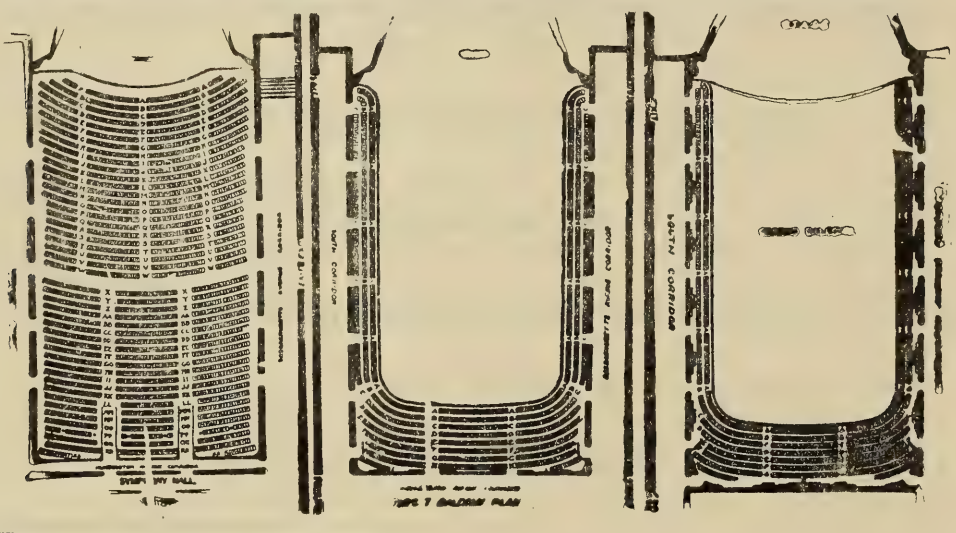
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Haydn **"Oxford" Symphony No. 92; *Toy Symphony
Mozart **Eine Kleine Nachtmusik
Prokofieff **Peter and the Wolf (Narrator: Mrs. Eleanor Roosevelt)
Wagner *Prelude to Act I, "Lohengrin"

Bach, J. S. Brandenburg Concertos Nos. **1, 2, 3, 4, 5, **6; Suites **1, 2, 3, **4; Prelude in E major

Beethoven Symphonies Nos. 2, *3, **5, 8, **9; Missa Solemnis, *Overture to Egmont

Berlioz Symphony "Harold in Italy" (William Primrose); Three Pieces from "Damnation of Faust"; Roman Carnival Overture

Brahms Symphonies Nos. **3, 4: Violin Concerto (Heifetz); Academic Festival Overture

Copland "El Salon México"; "Appalachian Spring"; "A Lincoln Portrait" (Melvyn Douglas)

Debussy "La Mer"

Grieg "Spring"

Handel Larghetto (Concerto No. 12); Air from "Semele" (Dorothy Maynor)

Hanson Symphony No. 3

Haydn **"Surprise" Symphony, No. 94

Khachaturian **Piano Concerto (William Kapell)

Mendelssohn **"Italian" Symphony, No. 4

Mozart Symphonies in E major (26); *B-flat (33); *C major (36); *E-flat (39); **Serenade for Winds; Overtures, *"Idomeneo," *"Impresario," *"La Clemenza di Tito"; Air from "The Magic Flute" (Dorothy Maynor)

Piston Prelude and Allegro (Organ: E. Power Biggs)

Prokofieff *Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kije" Suite; "Love for Three Oranges," Scherzo and March; Suite No. 2, "Romeo and Juliet"; Dance from "Chout"; **Symphony No. 5

Rachmaninoff "Isle of the Dead"; "Vocalise"

Ravel "Daphnis and Chloé," Suite No. 2; Rapsodie Espagnole; **"Mother Goose" Suite; **Bolero"; "Pavane for a Dead Infanta"

Satie-Debussy *"Gymnopédies" 1 and 2

Schubert **"Unfinished" Symphony; *Symphony No. 5

Shostakovitch Symphony No. 9

Sibelius Symphony No. 2

Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"

Strauss, R. "Till Eulenspiegel's Merry Pranks"; *"Don Juan"

Stravinsky "Song of the Volga Bargemen"

Tchaikovsky Symphonies Nos. **4, **5, 6; **String Serenade; "Francesca da Rimini"

Vivaldi Concerto Grosso in D minor

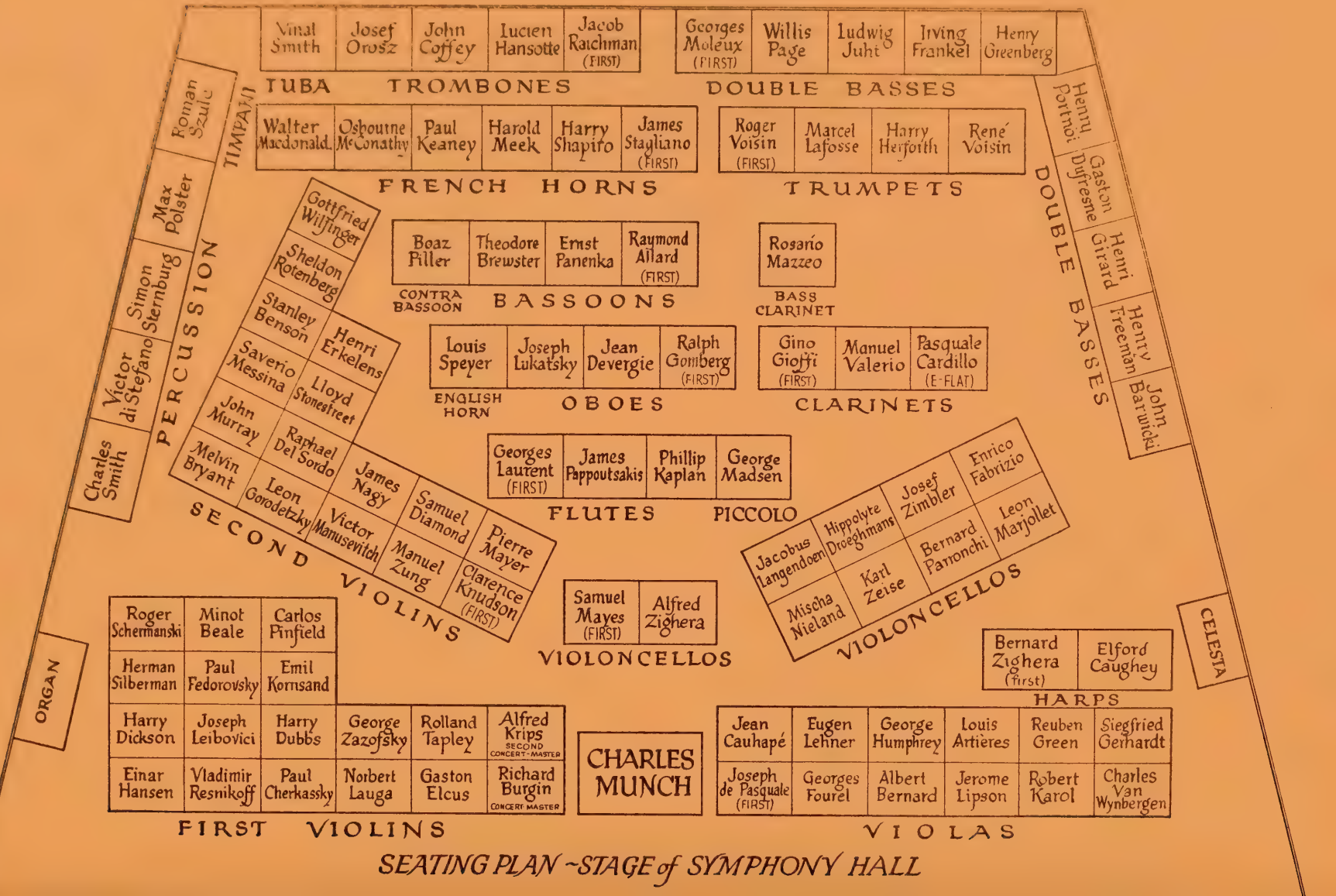
Wagner Prelude and Good Friday Spell, "Parsifal"; "Flying Dutchman" Overture

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Stravinsky **"L'Histoire du Soldat," **Octet for Wind Instruments

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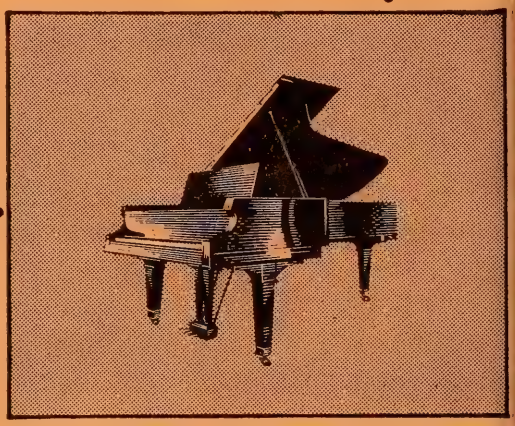


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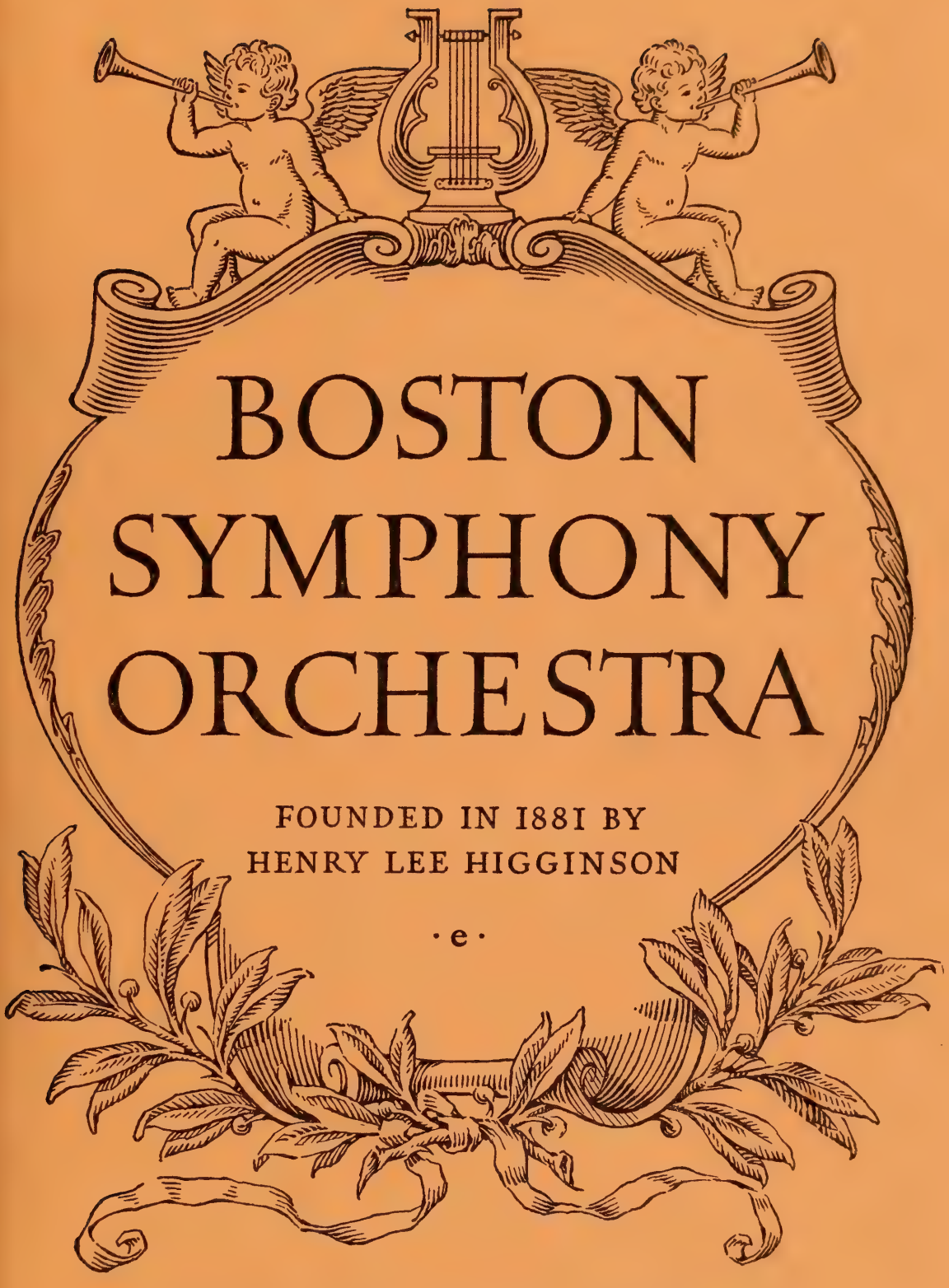
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

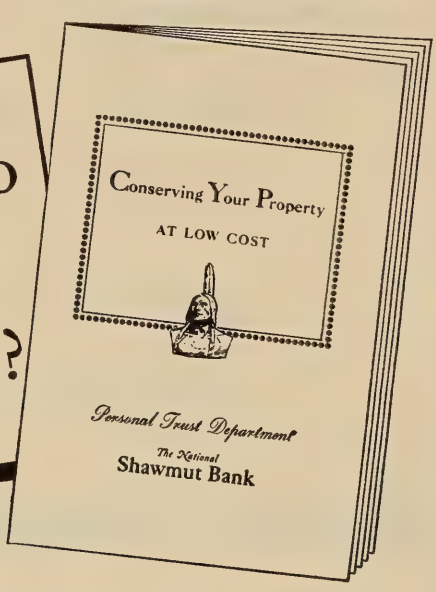
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Bach-Haydn-Mozart Programs for Berkshire Festival

The Revival of Berlioz' Requiem

70th Anniversary Booklet

BACH-HAYDN-MOZART PROGRAMS FOR BERKSHIRE FESTIVAL

The programs are announced for the first three weeks of the Berkshire Festival at Tanglewood next summer. They will consist of three weekends of Saturday Evening and Sunday Afternoon concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theatre-Concert Hall, and devoting the programs to Bach, Haydn and Mozart respectively.

The Bach programs of July 7 and 8 will consist of the First Brandenburg Concerto, the two Concertos for Three Pianos and Strings (Soloists: Lukas Foss, Bernard Zighera and Ralph Berkowitz), the Magnificat, and the secular Cantatas "Aeolus" and "Phoebus and Pan."

On July 14 and 15 two Haydn programs will consist of the Symphonies Nos. 88 in G major, 92 ("Oxford"), 99 in E-flat major, 101 ("Clock"), and 102 in B-flat, the Symphonie Concertante (with four soloists), the Piano Concerto in D major (Soloist: Seymour Lipkin), and the Cello Concerto in D major (Soloist: Gregor Piatigorsky).

The two Mozart programs (July 21 and 22) will consist of the Symphonies Nos. 36 ("Linz") and 39 in E-flat, the Serenade for Winds (K. 361), the Divertimento for Strings and Two Horns (K. 287) and the Piano Concerto in E-flat ("Jeunehomme," K. 271) Soloist: Lukas Foss; the Missa Brevis in F (K. 192). Hugh Ross, the Director of the Festival Chorus at Tanglewood, will conduct Bach's "Aeolus" and Mozart's Mass.

The last three weeks of the Festival will consist of concerts by the full Or-

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chestra in the Music Shed on Thursday Evenings, Saturday Evenings and Sunday Afternoons. Charles Munch will conduct the concerts of the first week (July 26, 28 and 29), and first two concerts of the second week (August 2 and 4), Eleazar de Carvalho conducting the Sunday concert on August 5. Serge Koussevitzky will conduct the concerts of the last week. The last two programs have been changed, and will be as follows: Saturday evening, August 4—Symphony No. 5, Honegger; Symphony No. 5, Sibelius; Symphony No. 6, Tchaikovsky. Sunday Afternoon, August 5—Brahms, Haydn Variations and Symphonies Nos. 3 and 2.

The Berkshire Music Center, Serge Koussevitzky, Director, will be in session through the period of the Festival.

• •

THE REVIVAL OF BERLIOZ' REQUIEM

An important event of the present season will be the first performance by this Orchestra of Berlioz' Requiem Mass (Grande Messe des Morts). This remarkable work was first performed at the Church of the Invalides, in Paris, December 5, 1837, in memory of the soldiers killed in the Algerian campaign. The score calls for four additional wind choirs to be placed in the four corners of the area of performance, and at the coming performances in Symphony Hall, brass groups will be placed in the four corners of the auditorium. The Requiem will be played at the Friday and Saturday concerts on April 20 and 21, and at a Pension Fund Concert, Tuesday evening, April 24.

The Requiem was played in Boston by the Cecilia Society February 12, 1882 and repeated on the following November 26. On the One Hundredth Anniversary of this work, Charles Munch conducted a performance on June 16, 1938 in the Invalides where it had been first performed. There were six hundred participants on this occasion.

70TH ANNIVERSARY BOOKLET

A Seventieth Anniversary Booklet of the Boston Symphony Orchestra, giving its history and activities in brief, with illustrations, has just been published. Copies may be obtained at the Box Office for $.25 (a copy is on display in the Gallery).



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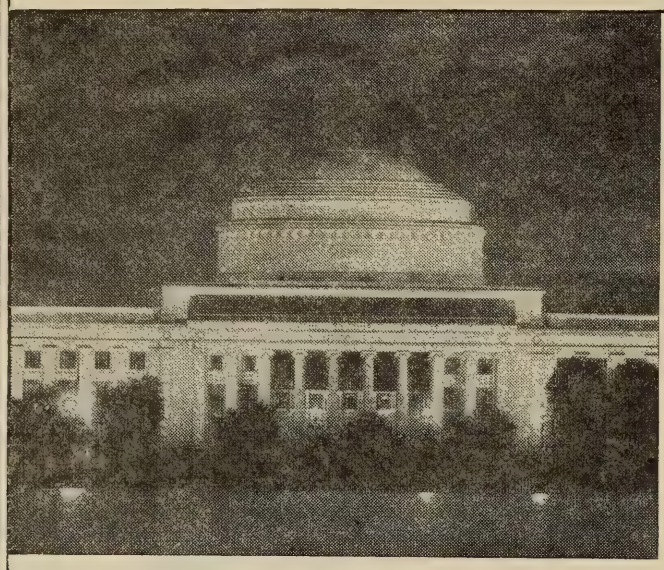
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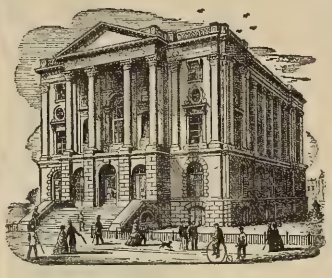


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Fifth Program

SUNDAY AFTERNOON, APRIL 1, *at* 3:00 *o'clock*

RICHARD BURGIN *Conducting*

BEETHOVEN.....Overture to Goethe's "Egmont," *Op.* 84

CHOPIN.....Concerto No. 2 in F minor, for Pianoforte and Orchestra, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

INTERMISSION

BRAHMS.....Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)

I. Allegro
II. Allegro ma non tanto
III. Andante con moto
IV. Rondo alla Zingarese

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OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

The orchestration of the Overture requires two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

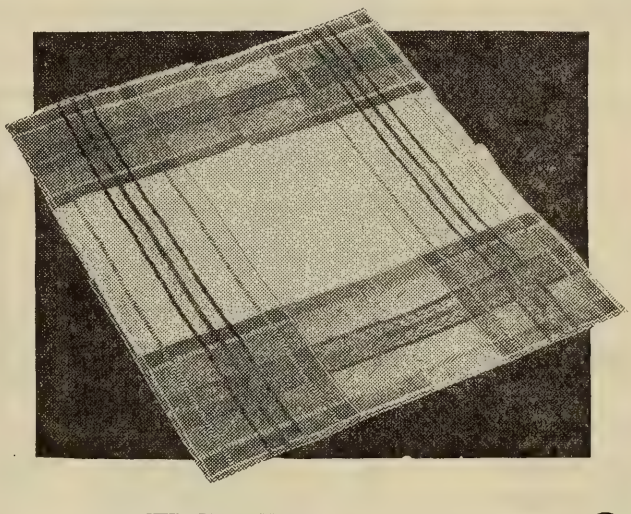
Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance



and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history



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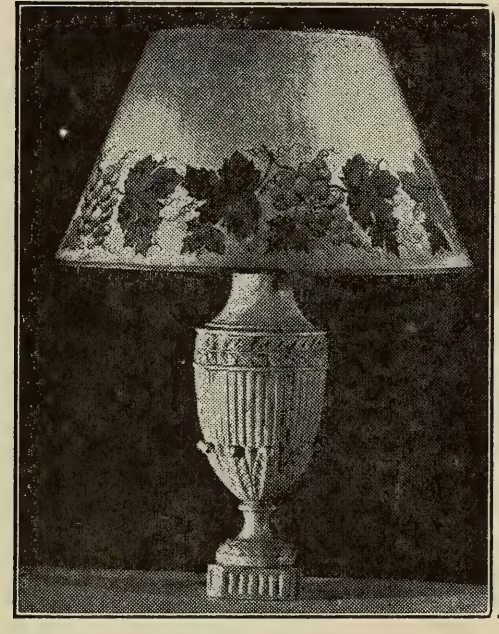
RALPH LOWELL, *President*

informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

[COPYRIGHTED]

JOSEPH BATTISTA

Joseph Battista is a native of Philadelphia, his parents having both been born in Italy. At the Philadelphia Conservatory of Music, and later at the Juilliard Graduate School in New York, he studied under Samaroff, "his teacher, guide, and friend until her death." As the winner of two contests, he played with the Philadelphia Orchestra, and later made a "good will" tour of Brazil. Service in the armed forces interrupted his public career for three years. He appeared as soloist at a Berkshire Festival concert, August 3, 1947.



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CONCERTO NO. 2 IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 21

By FRÉDÉRIC CHOPIN

Born at Zelazowa-Wola, near Warsaw, February 22, 1810; died in Paris, October 17, 1849

Composing his F minor Concerto in 1829, Chopin first performed it in Warsaw, March 17, 1830.

The accompaniment requires two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, and strings.

The Concerto has been played at these concerts with the following soloists: Miss Adèle Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy Cheney (Mrs. Beach), March 28, 1885; Mme. Fanny Bloomfield (Mrs. Bloomfield-Zeisler), February 26, 1887; Vladimir de Pachmann, February 21, 1891; Mrs. H. H. A. Beach, January 23, 1892; Miss Antoinette Szumowska (Mme. Szumowska), April 6, 1895; Richard Burmeister (orchestration, and cadenza for first movement, by Burmeister), March 20, 1897; Mr. de Pachmann, October 29, 1904; Mr. Paderewski, April 22, 1905; Carlo Buonamici, November 19, 1910; Josef Hofmann, January 6, 1912; Guiomar Novaes, April 12, 1917; Jan Smeterlin, February 7, 1936; Witold Malcuzynski, February 2, 1945.

CHOPIN wrote his two piano concertos within a year of each other, when he was hardly twenty. The F minor concerto was actually the first, although the second in order of publication (1836). The composer was not long out of school when, in 1829, he wrote this concerto. He had still much to learn of the world, having only a few times submitted his talents as pianist to the impersonal scrutiny of

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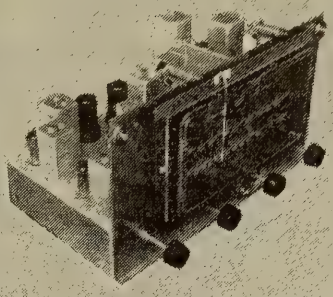
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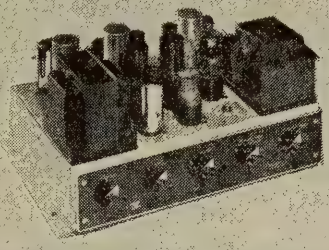
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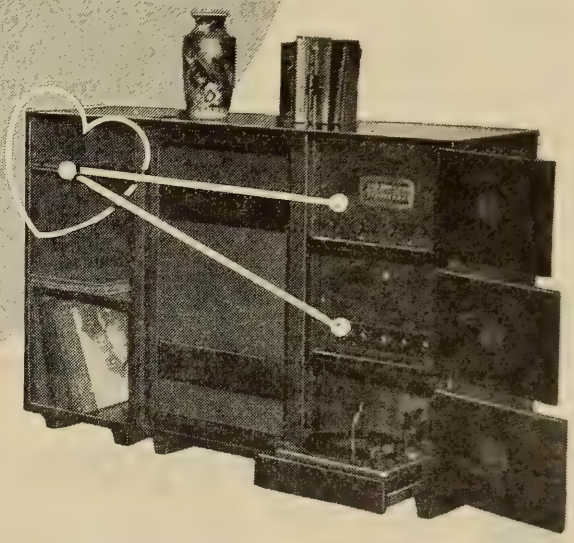


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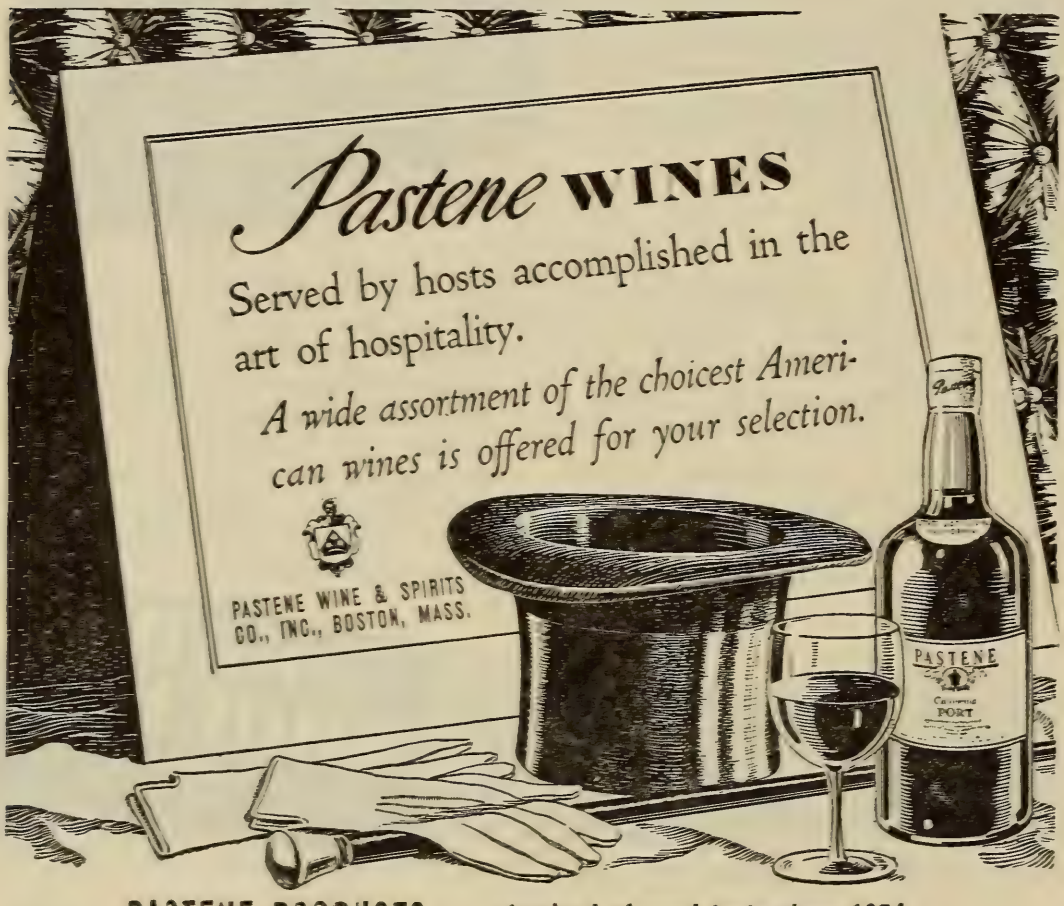
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the general public and the professional critics. As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before. He had only just returned from a visit to Vienna, his first real venture beyond Polish borders. There, he gave, with considerable success, two public recitals, and wrote home in elation, telling every detail.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which nourishes secret infatuations, and confides them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the *larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Woyciechowski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3,



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1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, whose voice and appearance he found "charmingly beautiful" when later she sang at a concert, wearing "a white dress, and roses in her hair." He made no avowal to Constantia, but confessed to his friend that her very name held him in such awe, that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public."

* In his letters and on the programs of this time, the larghettos of each concerto are referred to by the generic title of "adagio."

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He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." It was later remarked by George Sand that Chopin was versatile in falling in and out of love. "He could accomplish both of an evening," wrote James Huneker, "and a crumpled rose leaf was sufficient cause to induce frowns and capricious flights – decidedly a young man *très difficile.*" Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in the atmosphere of the more brilliant salons of Paris in 1836, he came to the point of publishing and dedicating the concerto. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Turgeniev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside, and sang to him in his last illness.

On completing his concerto, Chopin announced it for a public concert, his first in Warsaw, on March 17, 1830. He played the piano part and finished the evening with his own potpourri on national

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airs. The possible strain upon the audience of listening to the three movements of a concerto in succession was relieved by the interpolation of a "Divertissement for French horn" after the allegro — apparently a custom of the time. The house was crowded and there was plentiful applause, but the composer felt something lacking in his success. Chopin wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received indeed the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored."

Frederick Niecks, Chopin's biographer, points out, probably justly, that the true qualities of his music must have been quite beyond the public and critics of Warsaw at that time. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national charac-

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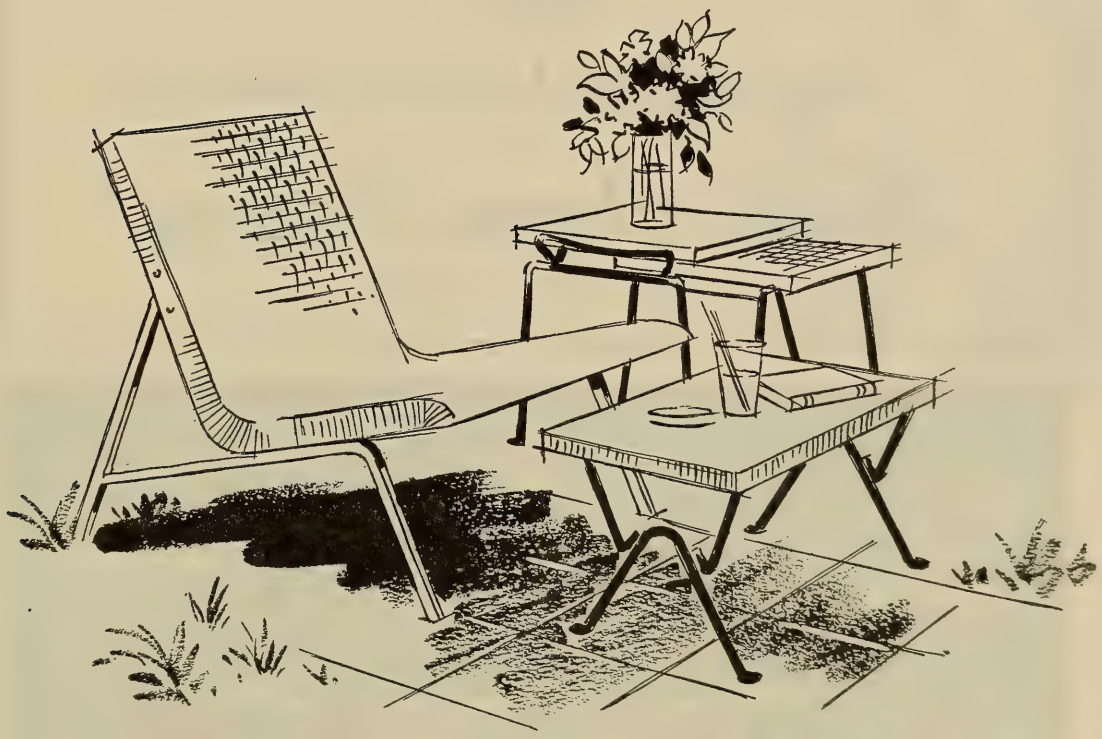
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teristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

A second concert was given a week later, with a repetition of the concerto. To satisfy those who had protested that his playing was too delicate to be sufficiently audible, Chopin used a more brilliant piano from Vienna. This brought general satisfaction, but Chopin said afterwards that he would have preferred his own instrument. The success was such as to be embarrassing to the composer: "A

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poem, addressed to me, and a large bouquet were sent to my house. Mazurkas and waltzes are being arranged on the principal themes from my Concerto. Brzezina asked for my likeness, but I declined giving it. This would be too much all at once; besides I do not like the prospect of butter being wrapped up in the paper on which I am portrayed." He also wrote to Titus: "One look from you after the concert would have been worth more to me than all the laudations of the critics here."

~

The orchestration of the two concertos has been much criticized. Carl Klindworth has rescored the F minor concerto; Carl Tausig the E minor. Klindworth made his emendation in 1867–68, and published it ten years later. He tells in his preface to the edition that he scarcely altered the piano part, only strengthening it where occasionally his richer instrumentation required it for the sake of balance.

Liszt's remarks on the concerto in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style *"un peu exubérant."* In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal struc-

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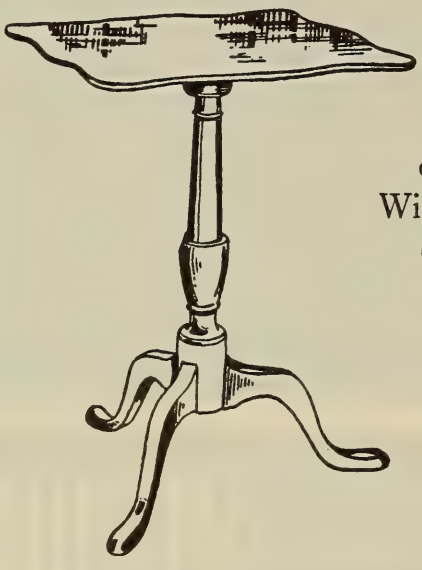
ture. He found them "beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures."

"He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole frame-work of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

Mr. Niecks, in his florid style, writes of this work: "The concerto opens with a *tutti* of about seventy bars. When, after this,

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the pianoforte interrupts the orchestra impatiently, and then takes up the first subject, it is as if we were transported into another world and breathed a purer atmosphere. First, there are some questions and expostulations, then the composer unfolds a tale full of sweet melancholy in a strain of lovely, tenderly-intertwined melody. In the second subject he seems to protest the truthfulness and devotion of his heart, and concludes with a passage half-upbraiding, half-beseeching, which is quite captivating, nay more, even bewitching in its eloquent persuasiveness." In the development section, this writer regrets that Chopin felt obliged to be bound by the formal requirements. "How charming if Chopin had allowed himself to drift on the current of his fancy, and had left rules and classifications to others!" He is reminded of Goethe's sorceror's apprentice, who had the formula to start his master's conjurations, but not the formula to stop them.



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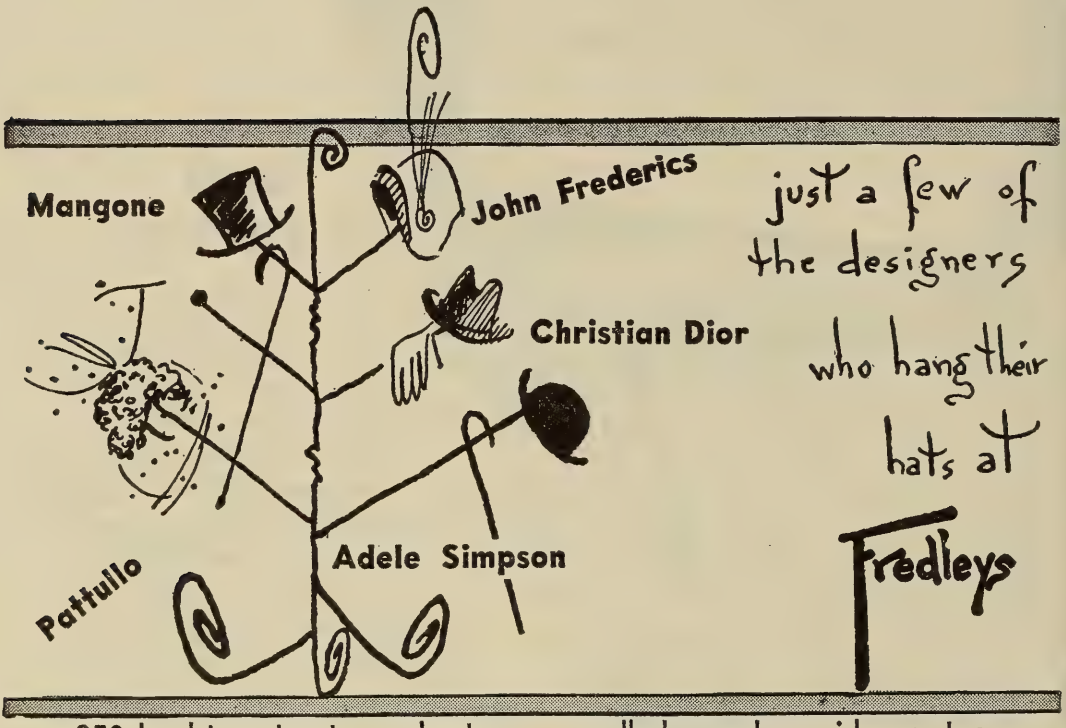
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Contemplating the affecting lyric inspiration of the slow movement, one cannot refrain from quoting Schumann: "What are ten editorial crowns compared to one such *adagio* as that in the second concerto!" And again Liszt: "Passages of surprising grandeur may be found in the *Adagio* of the Second *Concerto,* for which he evinced a decided preference, and which he liked to repeat frequently. The accessory designs are in his best manner, while the principal phrase is of an admirable breadth. It alternates with a Recitative, which assumes a minor key, and which seems to be its Antistrophe. The whole of this piece is of a perfection almost ideal; its expression, now radiant with light, now full of tender pathos." Niecks, rhapsodizing over the last movement, describes "its feminine softness and rounded contours, its graceful, gyrating, dance-like motions, its sprightliness and frolicsomeness. Unless I quote every part and particle, I feel I cannot do justice to it. The exquisite ease and grace, the subtle spirit that breathes through this movement, defy description, and, more, defy the attempts of most performers to reproduce the original."

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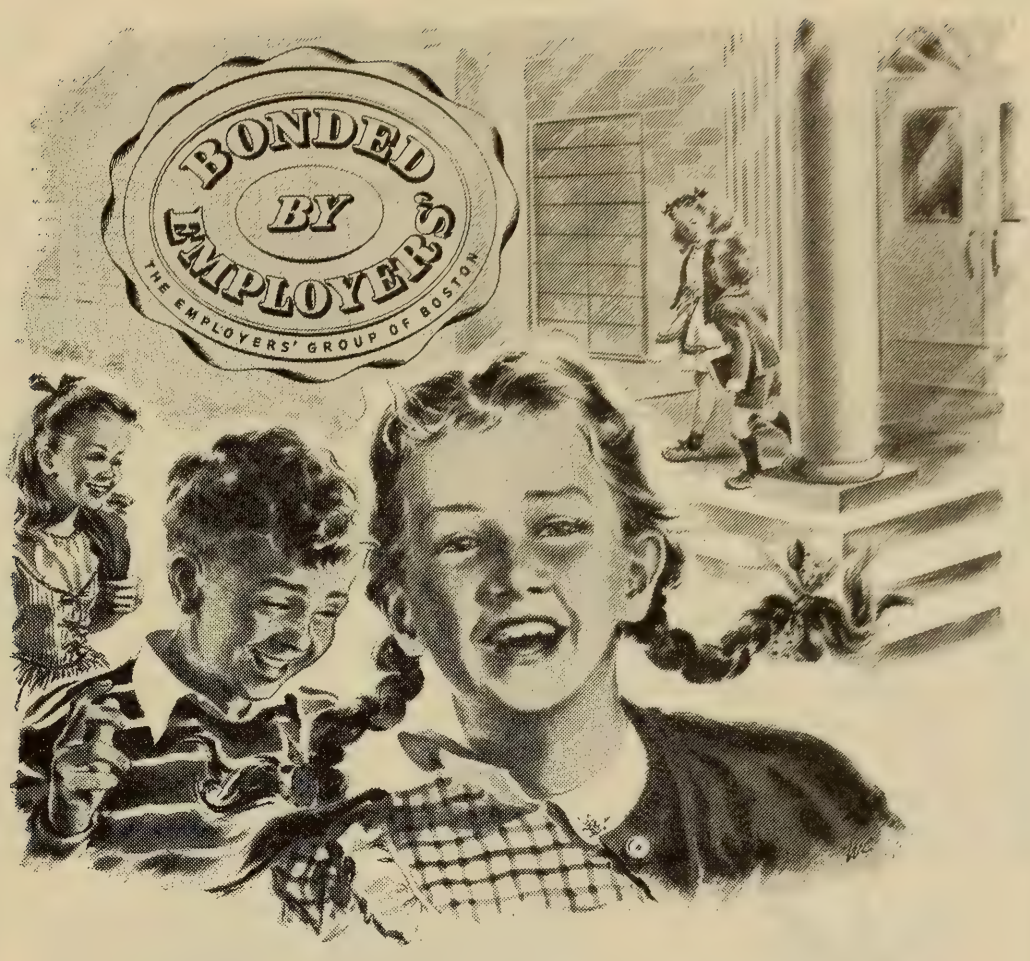
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ENTR'ACTE

MUSIC AND FRONTIERS

By Ernest Newman

(Reprinted from the *London Sunday Times,* November 26, 1950)

In February, 1667, Mr. Pepys went "with my Lord Brouncker by coach to his house" to hear "some Italian musique"; "Signor Baptista" [Giovanni Baptista Draghi] sang an act of an opera of which he had written both the words and the music. "The words," says Pepys, "I did not understand, and so know not how they fitted, but believe very well, and all in the recitativo very fine. But I perceive there is a proper accent in every country's discourse, and that do reach in their setting of notes to words, which, therefore, cannot be natural to anybody else but them; so that I am not so much smitten with it as it may be I should be if I were acquainted with their accent . . . I confess I was mighty pleased with the musique."

Pepys is obviously not employing the word "accent" in its ordinary restricted linguistic sense. He is going deeper into the matter than that; he has discovered that there is such a thing as a *mental* "accent" in each nation's handling of its own music in conjunction with its own speech, and of its own speech in conjunction with its own music, and that it is very difficult for a foreigner to achieve this "accent"; and he has unconsciously posed a problem of criticism that confronts all of us today on a much larger scale. To what extent is one nation



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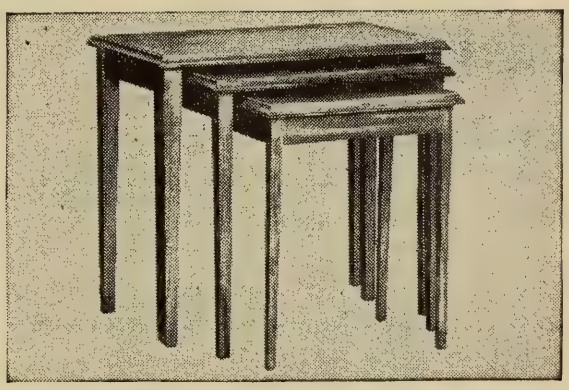
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capable of getting really inside the music of another nation either when performing it or listening to it?

Now and then we get a startling reminder that this problem exists. The French, for instance, seem to have a real difficulty in getting quite inside some of our own most characteristic music. I have heard a performance of the *Gerontius* prelude under a French conductor that was barely recognizable as Elgar; it made me ask myself uneasily whether some French music under an English or a German conductor may not arouse a corresponding feeling in a French listener. The eminent Austrian musicologist Guido Adler found the *Meistersinger* under Toscanini more Latin than German.

~

All this does not mean, of course, that only the French should perform French music, only ourselves Elgar or Vaughan Williams, only Germans Wagner or Strauss, only Finns Sibelius, and so on; still less does it mean that *every* co-national of a composer can be relied on to get right to the heart of his music: if in addition to a conductor being a Frenchman he is a duffer or a quack his Debussy or Fauré will be as far from the real thing as if he were a Turk or a Patagonian. Conversely, if a conductor is a man of supreme genius he will vivify the music he takes in hand whatever be its country of origin or his own birthplace. When Toscanini conducted the "Nimrod" of the "Enigma" Variations in London some of us may have been conscious of a slight non-English "accent" in the music; but in spite of that

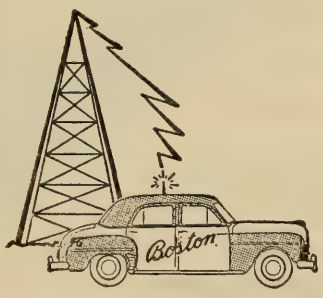


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the performance soared to a height and plumbed a depth I have never known it approach before or since. Toscanini's *Meistersinger* and *Tristan,* again, whether they speak to a German listener with the authentic accent of Berlin or Dresden or not, are unsurpassed in my experience for depth of feeling and beauty and clarity of texture.

Still, the general proposition holds roughly good. There *is* a mental "accent" in much of the music, especially the music-cum-words, of one nation which, so to speak, does not travel. It was this fact, no doubt, that was in Chaliapine's mind when he said of a certain passage in Moussorgsky that "this would sound impossible in any language but Russian." The great singer realized all that is involved in the subtle complex of verbal-musical expression when it is a matter of translating something purely Russian into another musical-verbal tongue; but, quite naturally, he did not see that the principle held good in reverse. He could not fail to impress us in the concert room in non-Russian songs, but he was impressive in the Russian and the Chaliapine way rather than in the Schumann or the Grieg way. The more he dramatised "The Two Grenadiers" *à la Boris Godounov* the less Schumann and the less of a German Lied it became.

Caruso had a better sense of national mental boundaries. He would sing the *Tristan* music in private as it can never have been sung by any tenor on the stage: but nothing would induce him to sing the part in public. He was too sensitive an artist not to be aware of the problem posed long ago by Mr. Pepys. "This is German music," he used to say in effect; "I am an Italian, and the alien cast of my mind would infallibly reveal itself in my rendering of the part."

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QUARTET IN G MINOR FOR PIANO AND STRINGS, *Op.* 25

By JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Transcribed for Orchestra by ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874

The Piano Quartet of Brahms in G minor, completed in 1861, was first performed on November 16, 1861 at Hamburg, when Clara Schumann was the pianist.

Schönberg made his orchestration of this Quartet at Hollywood, Calif., in 1937. The orchestration had its first performance under the leadership of Otto Klemperer at a concert of the Los Angeles Philharmonic Orchestra, May 5, 1938. It was performed at the concerts of the Chicago Orchestra, December 15, 1938, at the concerts of the Boston Symphony Orchestra, January 31, 1941. Richard Burgin conducted it then and again on January 16, 1942.

The score, which is dated September 19, 1937, calls for two flutes and piccolo, three oboes, two clarinets, E-flat clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, Glockenspiel, xylophone, and strings.

BRAHMS from the age of twenty-four spent portions of three seasons at the Court of Prince Leopold of Lippe-Detmold. This, his only residential paid position, was far from onerous, even though in the

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autumn of 1860 the restless and independent nature of Brahms demanded its freedom. At Detmold the presence of Brahms was required only from September through December. His duties were to conduct the Court Choral Society and occasionally the Court Orchestra of forty-five musicians, to play the piano when needed, and to give piano lessons to the Princess Frederike of Lippe-Detmold. The friendly courtesy by which he was surrounded tempered somewhat his impatience with the rather punctilious etiquette of the courtly routine. On the whole, Brahms derived much from his sojourn at Lippe-Detmold. For the first time he could concern himself with writing music for chorus or chamber groups with the assurance of being able to try it out forthwith. His two Serenades, which were his first orchestral works, were the product of Lippe-Detmold, as were (in sketch form at least) his three Quartets for piano and strings.

Max Kalbeck made the statement in his biography that Brahms played over the Quartet in G minor at Detmold in 1857, together with Joachim and the Brothers Bargheer, but this is doubtful, for when he gave his friend, Clara Schumann, her first inspection of the G minor and A major Quartets in July, 1861, sending the music from Hamburg, where he was working on them, Mme. Schumann's letter

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of acknowledgment shows that she had received only the first two movements of the G minor Quartet and the scherzo of the A major Quartet. The date "September, 1861" inscribed on the last page of the G minor Quartet would show that there was still a month or so of work to follow — if not of composition, at least of revision. Mme. Schumann, whom Brahms had characteristically instructed to keep the new manuscripts for only a short time, found herself reduced to giving her "first impressions," and wrote from Kreuznach: "Would you like me to do that? I have often found that I remain true to my first impressions."

"There is much in the [first] movement of the G minor Quartet that I like, and much that I care for less. The first part seems to me too little G minor and too much D major, and I think that owing to the lack of the former it loses in clarity. The passage after the second *motif,* where it becomes so full of feeling [there follows here the phrase at the entrance of the D major signature]. I do not so much like the passage [phrase that occurs sixteen bars later] because it strikes me as too commonplace for Johannes Brahms. The develop-

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ment in the second part is fine, and the crescendo up to the G major is full of life. But what has become of the repetition of the second theme? Does the motif where the string instruments come in alone *p* take its place? Well, it does all right. And it is so beautiful where the piano joins in in triplets. I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor and did not appear to be so long in comparison with the second part.

"I cannot help thinking that if you had me in mind at all when you were writing it you must have known I should be charmed with the scherzo in C minor. In fact I should hardly call it a scherzo at all. I can only think of it as an allegretto. But it is a piece after my own heart! How passionate and profound is the mournful passage [quotation of the melody at the 34th bar, violin over piano arpeggios*]how magnificently it carries one away. . . . I should like to play the piece over and over again to myself forever. And how fine the organ-points must sound! You are certainly smiling at me and thinking that I am not aware of the higher musical value of the first movement. Certainly I am; but in the C minor part I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes."

---

* Schonberg gives this melody to the clarinet.

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Whether Brahms heeded Clara Schumann's opinions in further revision we do not know. What we do know is that her approved quotation from the scherzo appears considerably altered in Brahms' printed score.

Brahms sent the two completed quartets to Joseph Joachim at the end of September, writing anxiously: "I am very curious to know what you are going to say about my quartets. It frightens me to think of all the places I wanted to improve in them." But Joachim answered (October 2nd) with more cautious politeness than had Clara:

"On the whole all I can say about them is that their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart. I would rather hear them first and then talk over the details with you. In this way I shall surely be able to accustom myself more readily to much which as yet is new to me. The last three movements of the G minor Quartet have turned out most beautifully; the second one is so well balanced and so full of surprising turns, the third so sincere and happily contrasted,

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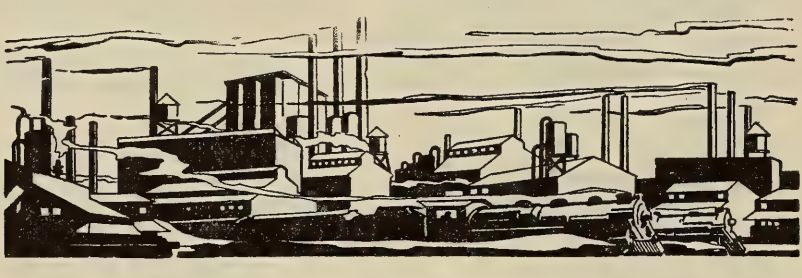
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and the last sparkling with character! The idea of the first movement is not as original as I am used to expecting of you; but the way you do develop a theme is often magnificent! Then, too, your second parts are so firmly moulded despite the various contrapuntal and fantastic forms."

Brahms was not in the mood for carefully worded and elaborately considered replies. "Your letter is much too friendly," he answered. "I shook my head continually while I read it. Just let me know your exact opinion; do not wait to hear or even become accustomed to the pieces." Apparently what Brahms wanted was the "first impression" upon others of music he had been working over for months — even years — what kind of reception, for example, the quartets were likely to have at their first hearings.

Joachim's answer on October 15 was most sanguine about the Finale (*alla Zingarese*), in which he said, "You have completely defeated me on my own territory." He referred, of course, to his own Hungarian Concerto for Violin which he had shown to Brahms at Detmold in 1858. Joachim still found the first movement difficult to digest. "It still continues," he wrote, "to be the one I like least of all. It seems to me that in originality it is comparatively inferior to the following move-



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ments and the various irregularities in the rhythmical construction do not seem suited to the character which would be the only justification for their presence." Clara's adverse opinion of this same first movement also persisted, for when she had played at the first performance of the Quartet at the Wörmer Hall in Hamburg, November 16, 1861, she wrote in the privacy of her diary:

"I was frightfully nervous, it may have been anxiety about the quartet, which I had so much at heart. The fiddlers scratched away or slept, although I put my whole heart into it. The last movement took the audience by storm. The quartet only partially satisfies me; there is too little unity in the first movement and the emotion in the Adagio is forced, without really carrying me away. But I love the Allegretto in C minor and the last movement."

The hesitation of Brahms' two friends over the first movement has not been shared by posterity. Donald Francis Tovey, for one, has this to say in Cobbett's Cyclopedic Survey of Chamber Music:

"The first movement is one of the most original and impressive tragic compositions since the first movement of Beethoven's ninth symphony. The association of two themes (characteristic of these quartets), one in G minor, the other in B-flat, produces an astonishing dramatic result when, after the development section, the recapitulation begins, not with the first of the pair, but with the second in the sunniest G major. Still more astonishing is the transformation of the whole latter half of the enormous procession of triumphant and tender 'second-subject' themes in D major into tragic pathos in G minor; an operation on a scale unprecedented in classical music, and surpassed only by Liszt's transformation of the bulk of the first movement of his Faust symphony into the Mephistophelian scherzo; a comparison by which perhaps Brahms would not feel flattered."

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Rapturous pages are given over to this movement by Daniel Gregory Mason ("The Chamber Music of Brahms"). He is ready to forgive "impetuous youth" for its amplitudes, for the youth is "that of a Titan." The development is "truly heroic," the recapitulation "equals it in Jovian spaciousness," the coda is "long and richly fanciful."

The following analysis of the quartet in Schönberg's orchestration is quoted from the programs of the Chicago Orchestra:

I. *Allegro,* G minor, 4-4 time. The principal theme is stated by the wood wind (for four measures) and strings. The second subject makes its appearance, in D major, in the violoncellos and it is taken up by the wood wind. A second section of this theme is given out (also in D major) by the oboe, accompanied by the strings, some of the latter playing *pizzicato.* There is a third section, its melody being allotted to the violas, the violins taking it up six measures later. The Development section begins with a working out of the principal subject. An episode in G major is heard in the strings over an organ point on G. A sudden *forte* brings back development of the principal theme, this almost immediately being followed by the Recapitulation, its opening subject in the strings. The second subject is now in the violins, its three sections recurring, but with different scoring. A coda is based upon the opening theme and brings the movement to a *pianissimo* close.

II. Intermezzo (*Allegro ma non troppo,* C minor, 9-8 time). This movement originally was called a "Scherzo" by Brahms. It begins with the principal subject in the oboe and English horn over repeated C's in the second violins. The strings take up the theme. A continuing section is given out by the clarinet, *espressivo,* the violins continuing it. Development of both sections follows. The Trio (*animato*)

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now supervenes, its subject announced by the violins against a moving figure in the clarinets. At the conclusion of the Trio the whole first part of the movement is repeated and there is a coda, thirteen measures long.

III. *Andante con moto,* E-flat major, 3-4 time. The broad principal subject is stated by the strings and some wood wind instruments, soon to be repeated with fuller instrumentation and larger sonority. The material is now subjected to development. A middle section (*animato*) brings forward a march theme (in C major) in the wood wind with percussion instruments marking the rhythm. After considerable working over of this subject-matter the opening theme and tempo return in the oboe. At the end there is a tranquil coda.

IV. *Rondo alla Zingarese* (*Presto, G* minor, 2-4 time). The Hungarian gypsy character of this movement was one of Brahms' first manifestations of liking for such folk-music — a liking that had its origin in his early association with the Hungarian violinist, Rémenyi — and which he made evident in numerous works of his later years. The subject opens in the strings. A continuing section consists of a bustling figure, also in the strings. The first section returns in the wood wind. A new idea is then set forth in a sixteenth-note figure in the wood wind (*pizzicato* accompaniment in the strings). At the conclusion of this the principal subject returns and is followed by an episode (*Meno presto,* G major, 2-4 time) of distinctly Hungarian character and given out, *forte,* by the full orchestra. A quieter section follows in the violas and violoncellos, and the sixteenth-note figure (*pizzicato* accompaniment in the lower strings) returns. A quasi cadenza is given to the clarinet. Later the principal subject recurs and it is with it that the movement is brought to a brilliant close.

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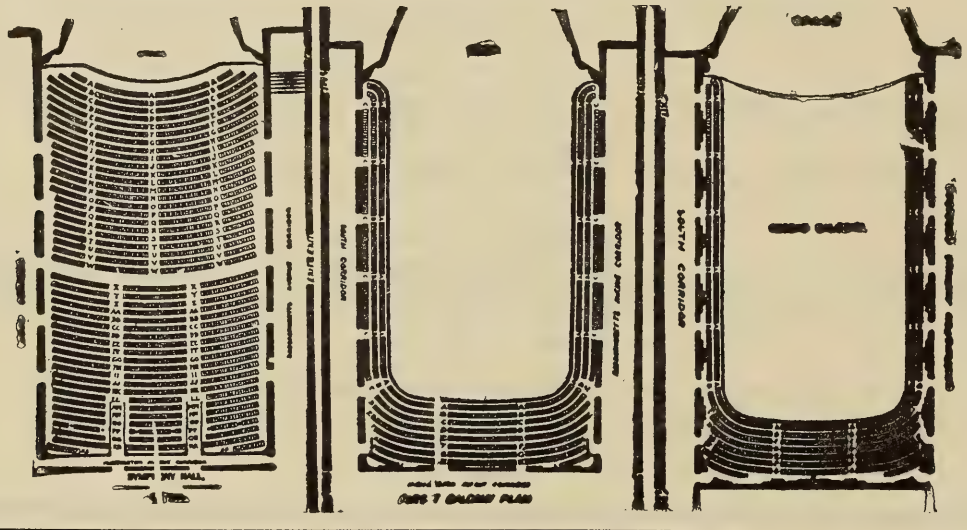
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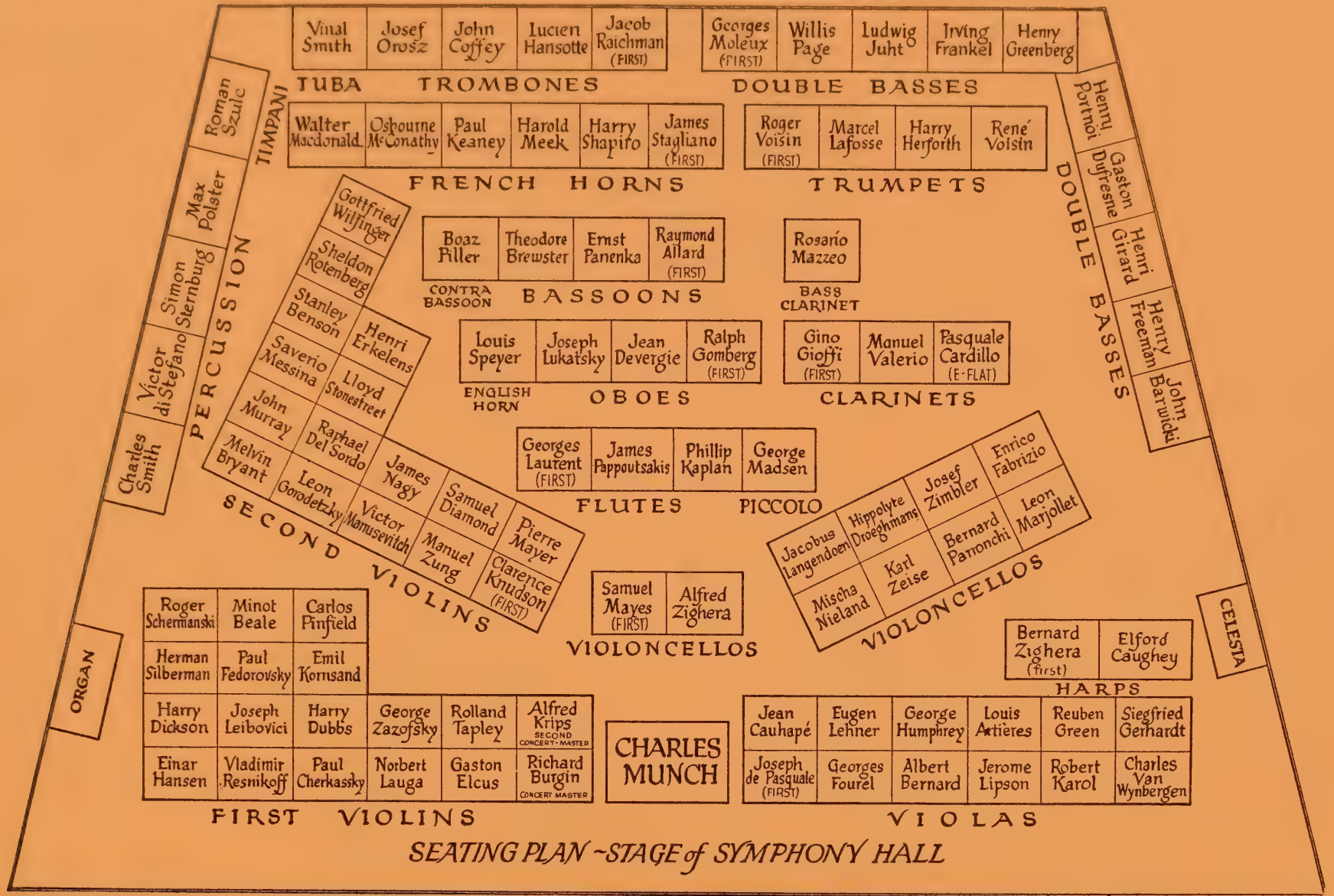
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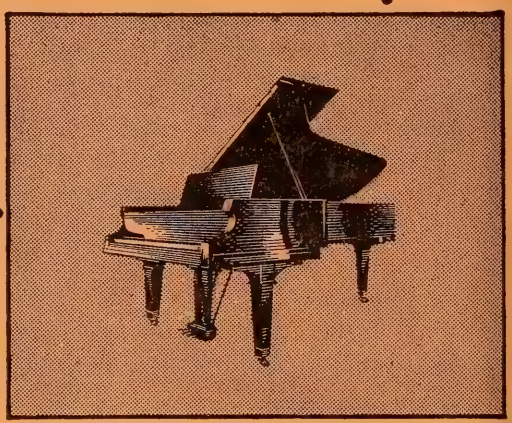
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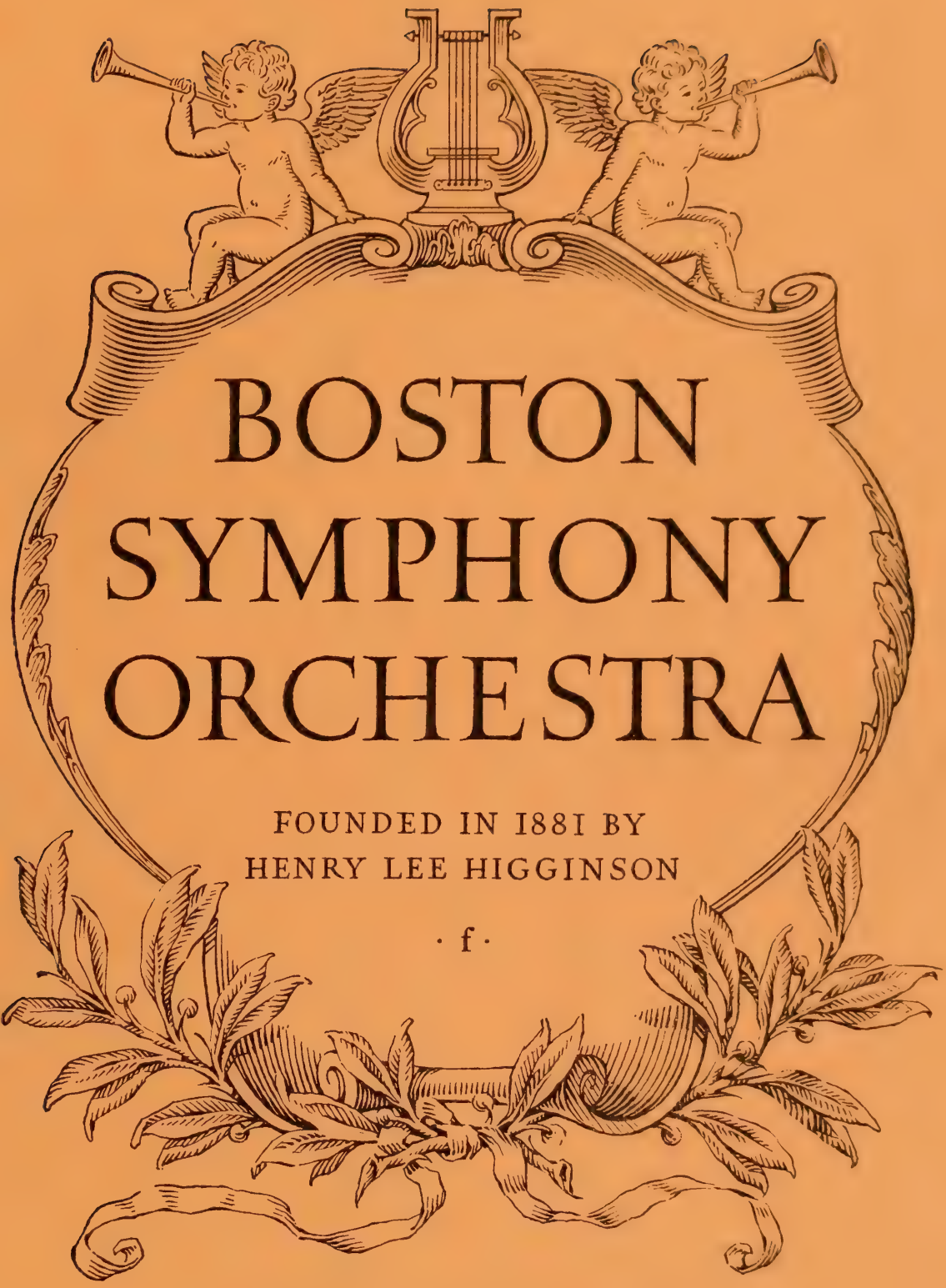


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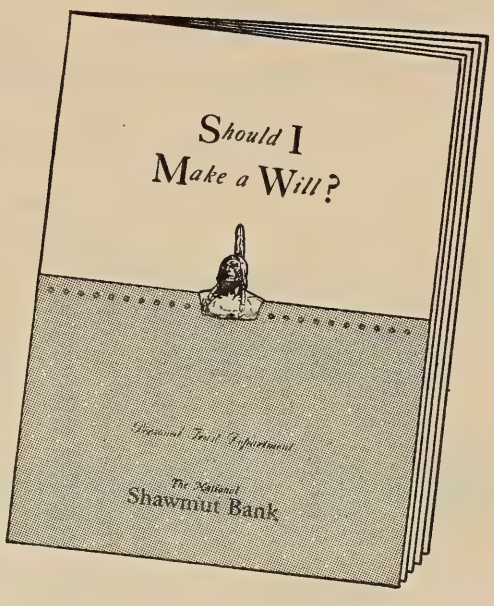
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70th Anniversary Booklet

EXHIBITION

Now on view in the Gallery is a collection of paintings and sculptures by artists from Massachusetts, Maine, New Hampshire and Vermont who are members of the New England Chapter of Artists Equity Association.

The Artists Equity is a nation-wide organization of painters, sculptors and print-makers of professional attainments. It is non-political and aesthetically non-partisan. It was formed in 1947 to further the economic interests of artists and to give effectiveness to their united aims.

The Equity works with all connected with the profession of the fine arts and extends its benefits not only to individuals but to associations, societies and museums.

The President of Artists Equity, Yasuo Kuniyoshi, and its Executive Director, Hudson Walker, helped lay the plans for the exhibition "American Painting Today — 1950" at the Metropolitan Museum in New York. This competitive exhibition, open to all American artists, aroused great interest and inaugurated a new era of close relationship between museums and living artists.

The third Annual Woodstock Art conference conducted by Equity last fall was attended by prominent artists and museum representatives from all over the country and a more sympathetic integration of their common problems was worked out.

Through the Equity legal advice is available to members and reciprocal agreements between galleries and exhibitors are carefully considered. A bureau for securing positions as instructors and lecturers is maintained. There is also a welfare fund.

The local chapter has assisted in a well-received juried exhibition "New England Painting Sculpture—1949" first shown at the Institute of Contemporary Art in Boston and later presented in other cities by seven museums. A forum "The Artists in American Life" was

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successfully conducted in 1950 at the Fogg Museum. Among other important activities now on the Chapter's agenda is a picture rental program on a large scale.

HARLEY PERKINS, *Director of Exhibition*
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• •

A NOTABLE REVIVAL

Berlioz realized his fondest ambition when, in 1836, he composed his *Grande Messe des Morts* by order of the French Ministry of Fine Arts. The Requiem, performed in the following year, made a profound impression on its hearers. The first performance in Boston was by the Cecilia Society in 1871. Charles Munch conducted it on the hundredth anniversary of the first performance, in 1937, and in the same place, the Hôtel des Invalides in Paris.

Mr. Munch will introduce what is virtually an unknown masterpiece when he conducts the Requiem at the Friday and Saturday concerts of the Boston Symphony Orchestra next week, and at a special Pension Fund concert, in Symphony Hall on Tuesday Evening, April 24. The Orchestra will be augmented according to the composer's directions, by four brass groups, to be placed in the four corners of the hall.

Berlioz's contemporaries singled it out for praise. Liszt called it "a prodigious, and indeed sublime work," Saint-Saëns wrote: "The *Tuba Mirum* surpassed my expectations . . . it seemed as if each separate, slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ. Yet even more I admired the poignant feeling of this marvelous work, the constant and incredible elevation of style — far more perceptible by ear than on reading, as is true of all the works of this composer." The fantastic Heine compared the music of Berlioz to "an antediluvian bird, a colossal nightingale or a lark the size of an eagle.

• •

70TH ANNIVERSARY BOOKLET

A Seventieth Anniversary Booklet of the Boston Symphony Orchestra, giving its history and activities in brief, with illustrations, has just been published. Copies may be obtained at the Box Office for $.25 (a copy is on display in the Gallery).

OPEN REHEARSAL — APRIL 26

The final of the series of Boston Symphony rehearsals to which the public will be admitted will take place in Symphony Hall on Thursday evening, April 26, from 7:30 to 10 o'clock.

Charles Munch will conduct.

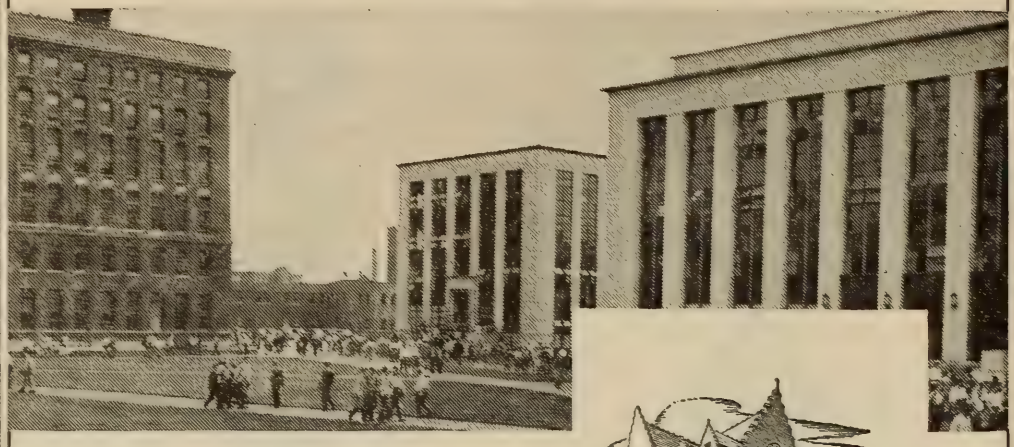
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SCHUMANN.....Overture to "Genoveva"

SCHUMANN.....Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace: Trio II
IV. Allegro animato e grazioso

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Allegretto non troppo
V. Dream of a Witches' Sabbath
Larghetto: Allegro



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OVERTURE TO THE OPERA "GENOVEVA," *Op.* 81

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It is now seldom performed.

The overture was performed at the Gewandhaus concerts in Leipzig, February 25, 1850, at a pension fund concert conducted by Schumann. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866.

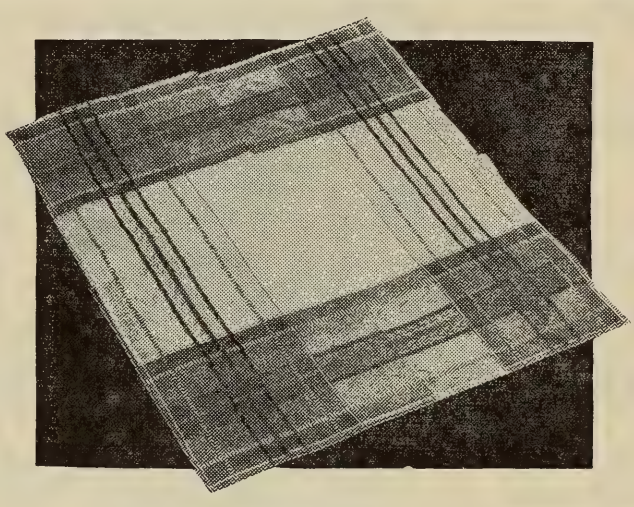
The overture requires two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

COMPOSERS like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an opera, and put his heart into a single, protracted effort. He had



written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart, Till Eulenspiegel, Faust,* the *Nibelungenlied, Sakuntala.* When he asked Reinick in 1847 to make a libretto out of the drama of Genoveva, he was aware of Tieck's drama, *Leben und Tod der Heiligen Genoveva,* and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his own quite by himself.

According to a tale in the Golden Legend of the 13th century, retold by later doctors of theology, Geneviève, the daughter of the Duke of Brabant, is plotted against in her husband's absence by his steward, Golo. She is falsely accused of infidelity, banished into the forests and only after many years exonerated. The story of Schumann's



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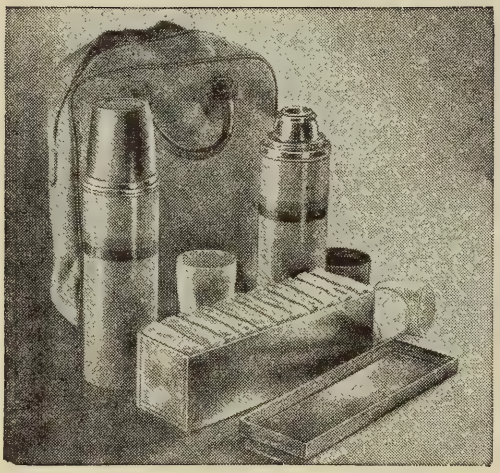
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opera is more involved although still based on the pique of the central villain, Golo, when the heroine has (in libretto English) "resisted his amorous importunities." There are dire sub-plots which fail in the end before the abiding virtues of the steadfast wife, Genoveva, while Golo is at last seen to jump from a cliff in despair. Philip Hale, discussing this opera in his program notes, decided that Schumann, "a Romanticist, did not appreciate nor recognize the value of a dramatic subject. In his revision of the text, he did not individualize sharply his characters. Golo is an ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried [the husband] is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic." Yet it should be noted that Schumann could be intensely dramatic in a symphonic sense and that the overtures to such works as *Genoveva* and *Manfred* attain their purposes with fine certainty and have accordingly found a place in concert halls. Mr. Hale in his interesting note, contributed when this overture was last performed, gives a formidable list of composers who have treated the subject of the virtuous Genevieve, including Haydn (in an opera for marionettes), Piccini, Hüttenbrenner (remembered as the friend of Schubert), and many others long since forgotten. Offenbach contributed music to "a reckless and impudent



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parody" produced in Paris in 1867. "The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to a duet on the ground that the *gendarmerie* should not be ridiculed." The difficulty was solved when the character of the gendarme was raised to the rank of sergeant.

Schumann submitted his opera to Leipzig, but was forced to wait through three years of postponements before it was finally mounted. Much was made of the event, friends gathered from far and wide. The retiring Schumann was acutely embarrassed at the friendly demonstration, especially when he was dragged out upon the stage and, according to the custom of the time, a laurel wreath was placed upon his head. There were three performances and the opera was shelved.

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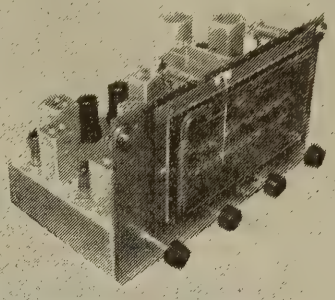
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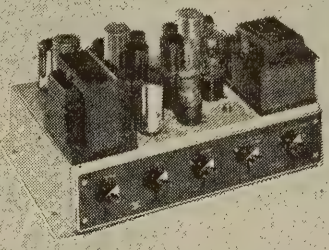
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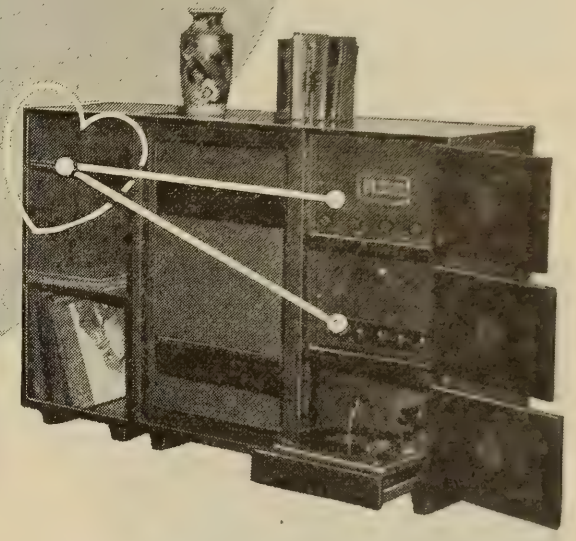
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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle and strings.

IT WAS at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.



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For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in

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process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."*

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende deinen Lauf,— Im Thale blüht der Frühling auf!"*

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Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how

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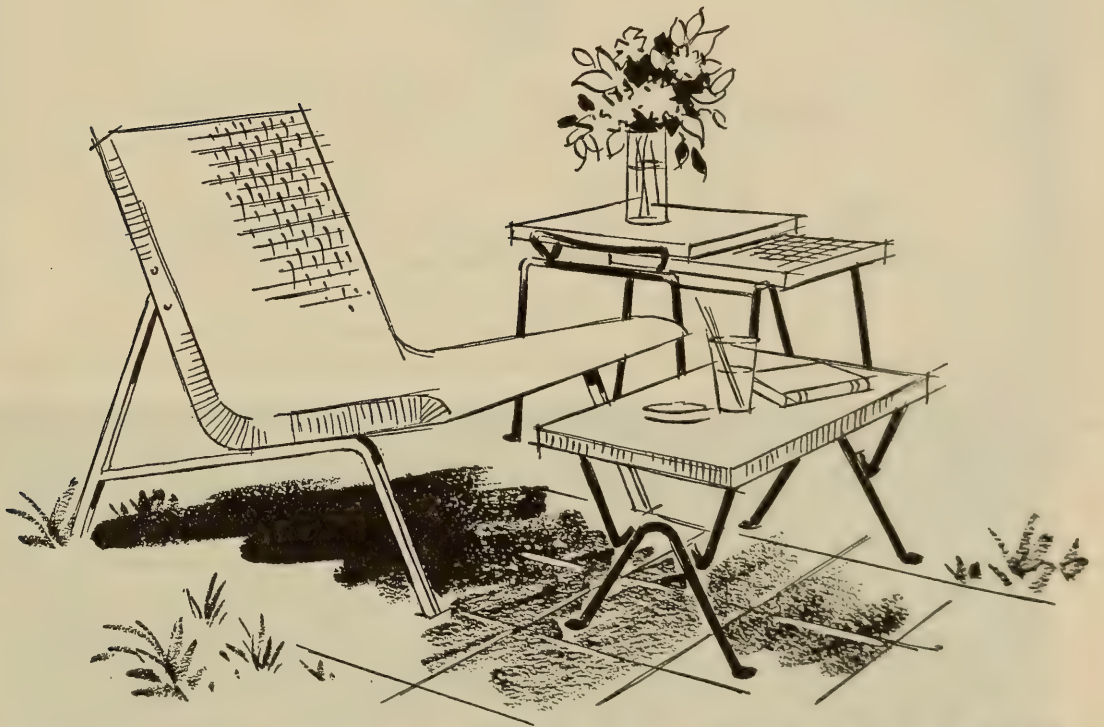
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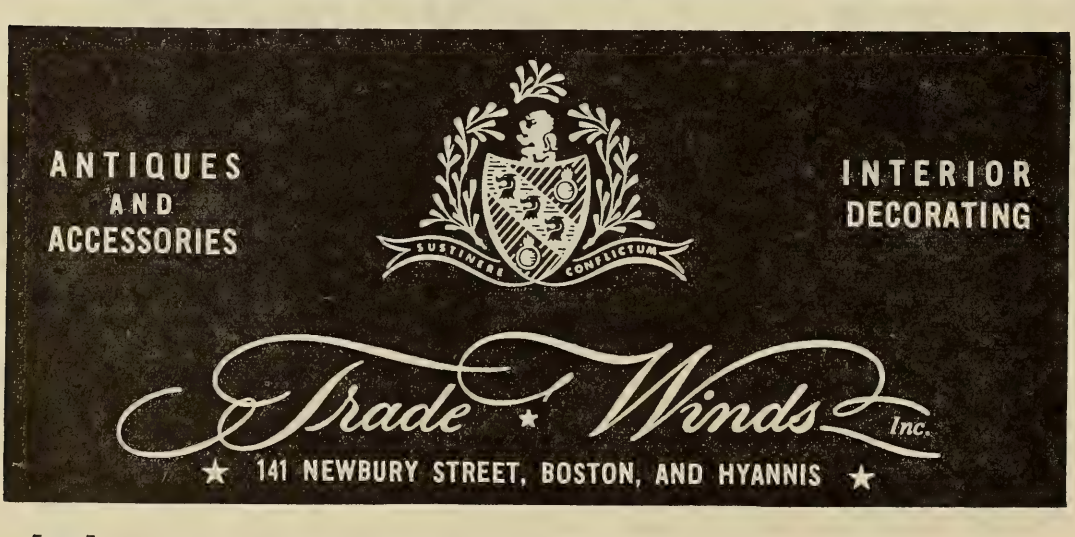
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little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on







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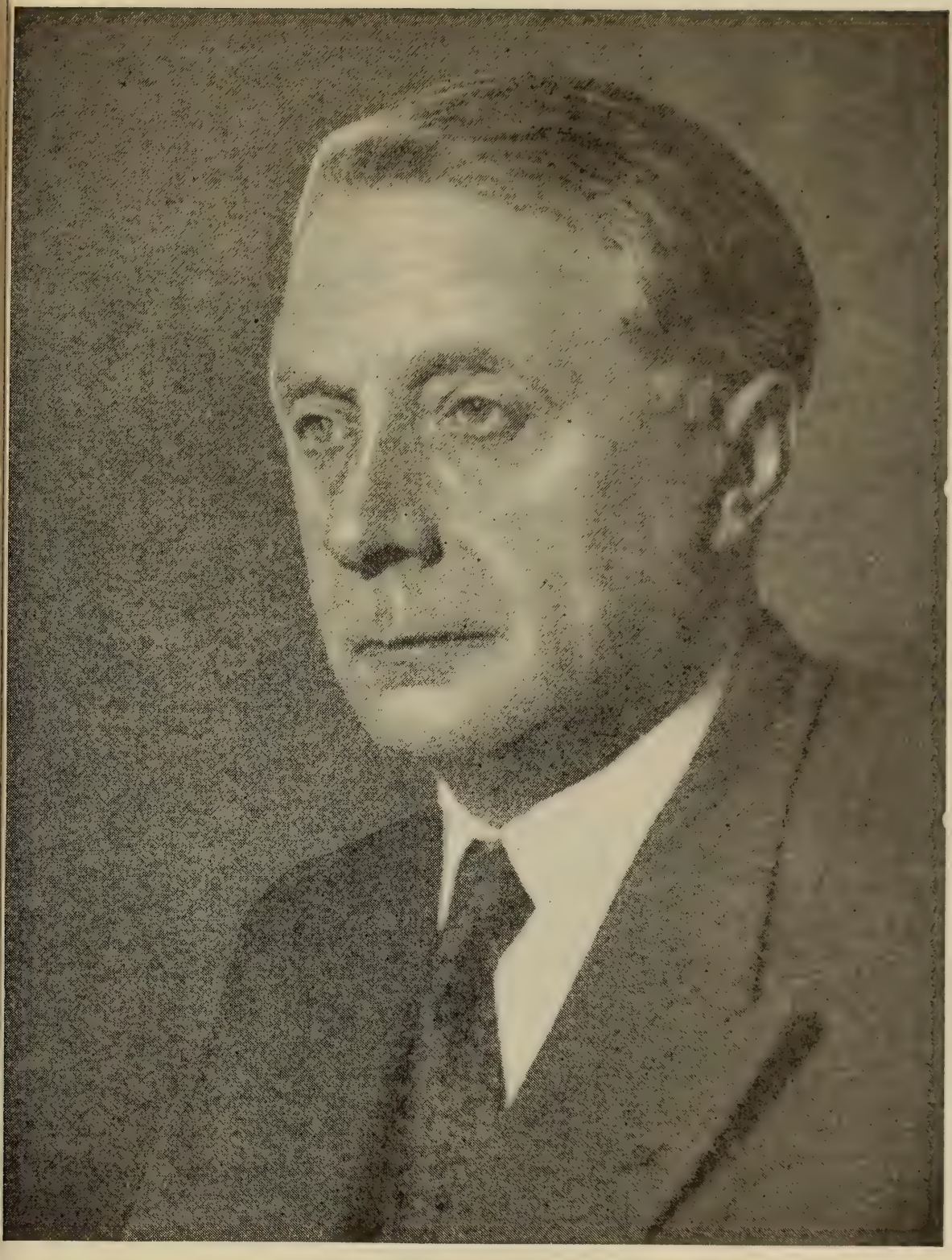
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matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, a formal purist, now forgotten, who accused Schumann of being incapable of sym-

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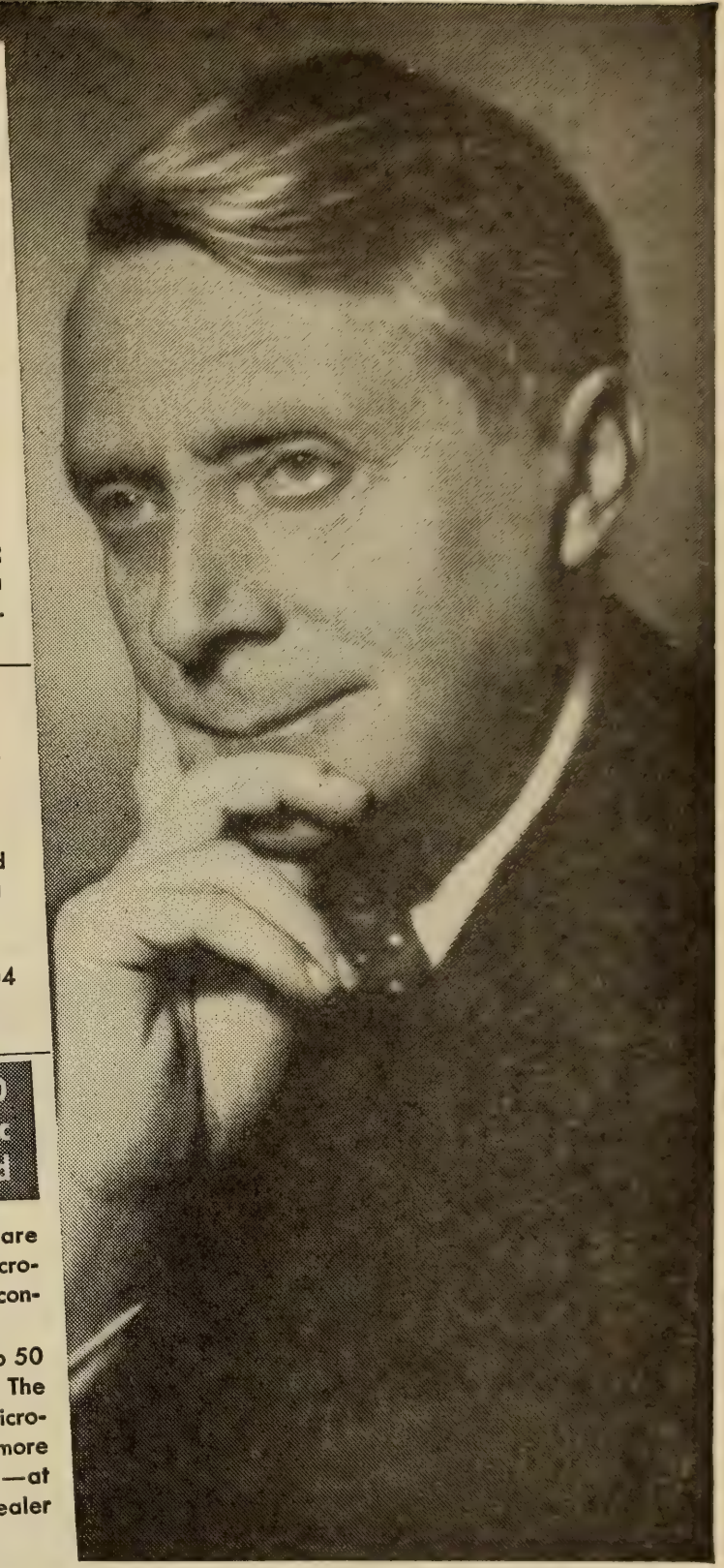
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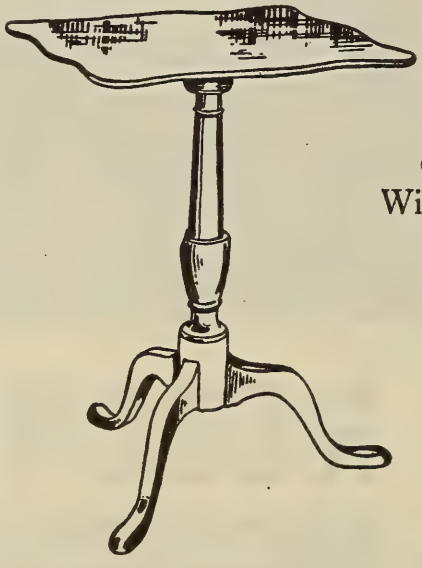
phonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more

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detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change.



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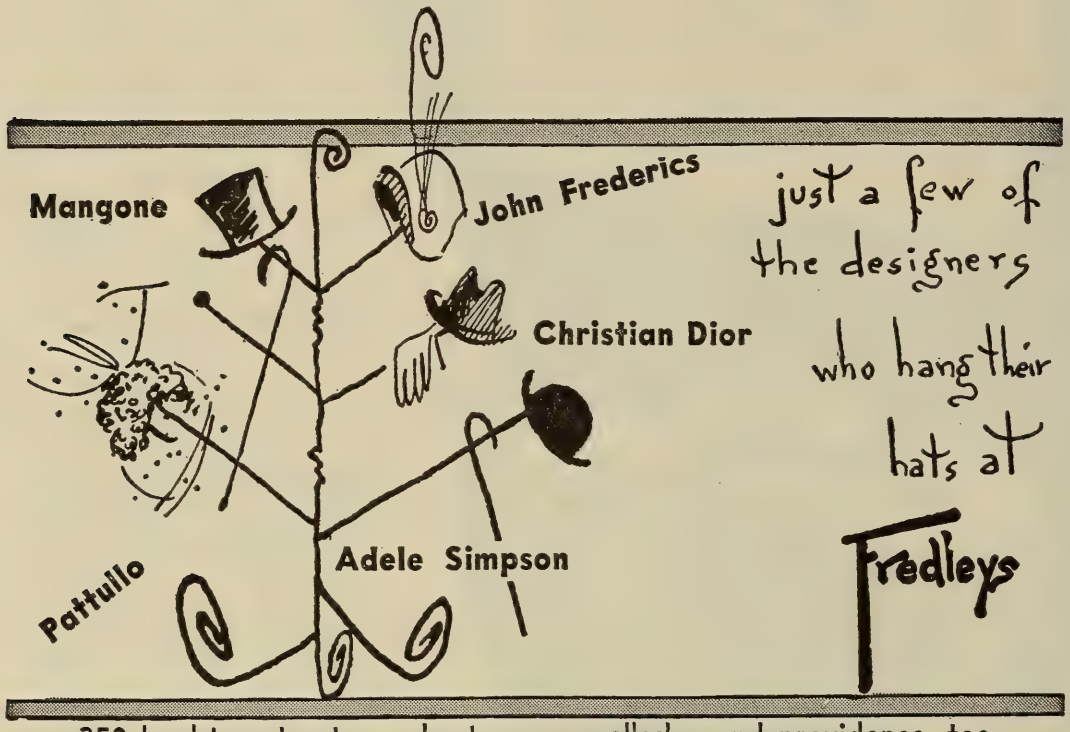
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When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a forte end to the scherzo.

"The opening of the First Symphony was intended to sound like a summons from heaven, evoking the vital forces of springtime. . . . The introduction continues with a suggestion of the first stirrings of sap in the trees and awakenings of woodland life; and at last the Spring enters in full vigor. A quieter second group begins with an admirably contrasted theme in a subtle blend of keys, and ends with a vigorous cadential epigram, difficult to bring out as Schumann scores it. The development picks up its sequences in Schumann's way, which somewhat resembles the way of Schubert and of all young composers who have not been trained under the eye of a Rubinstein; but most especially of those who have. . . . When Shakespeare called springtime 'the only pretty ringtime,' he obviously referred to Schumann's happy use



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MUSIC QUIZ

Who was the first composer among the great masters to make fairly consistent personal use of "opus numbers" in listing his works as he produced them?

Ans. Beethoven.



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of the triangle in the lighter passages of this development. The recapitulation arrives at the top of a grand climax in which the opening phrases of the introduction blaze forth in the full orchestra, to be followed by the continuation of the allegro theme instead of the theme itself which, admirable in its original place, would have been prosaic here. (This is the kind of lesson the school of Rubinstein never learnt.) The coda introduces, with the happiest effect, an entirely new spring song. . . .

"The slow movement, unlike the short intermezzi that occupy its place in Schumann's later symphonies, is a spacious lyric with sustained development. Its orchestration is rich, and so successful as to indicate that Schumann had a decided talent in that category, though he afterwards stifled it. . . . The main theme is a broad cantabile which alternates with a modulating theme introduced by an auxiliary inner figure. The whole is scored for small orchestra, until in the coda the trombones enter softly with a very solemn modulating sequence. This, at first seeming to arise from the [main] theme, proves to be an anticipation of the theme of the scherzo, which follows without break.

"The scherzo is in D minor, a key which it enters by the subdominant. The first trio is a highly imaginative and picturesque design in D major, in chords distributed between wind and strings in a constant rhythmic figure. The first return of the scherzo is represented only by its first strain, which is immediately followed by a second trio in B-flat. . . . The mood of the second trio shows a bustling energy which sets off the following full da capo very well, while the sequences do



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not last long enough to make us feel the substance to be too dry. Certainly it is not a good model for students; but to adopt Dr. Johnson's criticism in its two forms, the colloquial and the lexicographical, it has wit enough to keep it sweet, while a student's imitation would doubtless not have sufficient vitality to preserve it from putrefaction. The coda, with its mysterious fleeting vision of the first trio, is really wonderful.

"The finale begins with a scale in a striking rhythm, and proceeds to a main theme as slight as a daisy-chain (and why not?). . . . The development is a very different matter. Beginning dramatically, it first deals gently with [the second theme,] but then, at the summons of the trombones, takes that rhythm back to the original scale figure, which it builds up into an enormous and impressive sequence . . . which rises to an ominous forte, but never to a fortissimo: and the climax is actually a decrescendo. The home dominant being at last reached, the recapitulation is ushered in by that most dangerous of unorthodoxies, something that is thoroughly old-fashioned: that is to say, an unbarred cadenza for the flute. As Wagner's Hans Sachs says, 'In springtime it must be so.' The full energy of the finale appears in its coda, which grandly works up the thread of the development to a triumphant end."

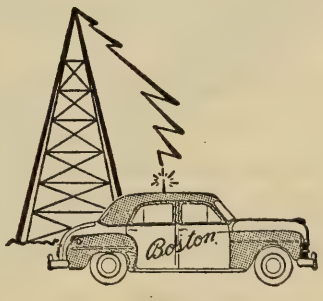
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Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: The *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, bells, two harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"



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Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the *"affreuses verités"* with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the

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companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.

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Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fond-

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ness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:

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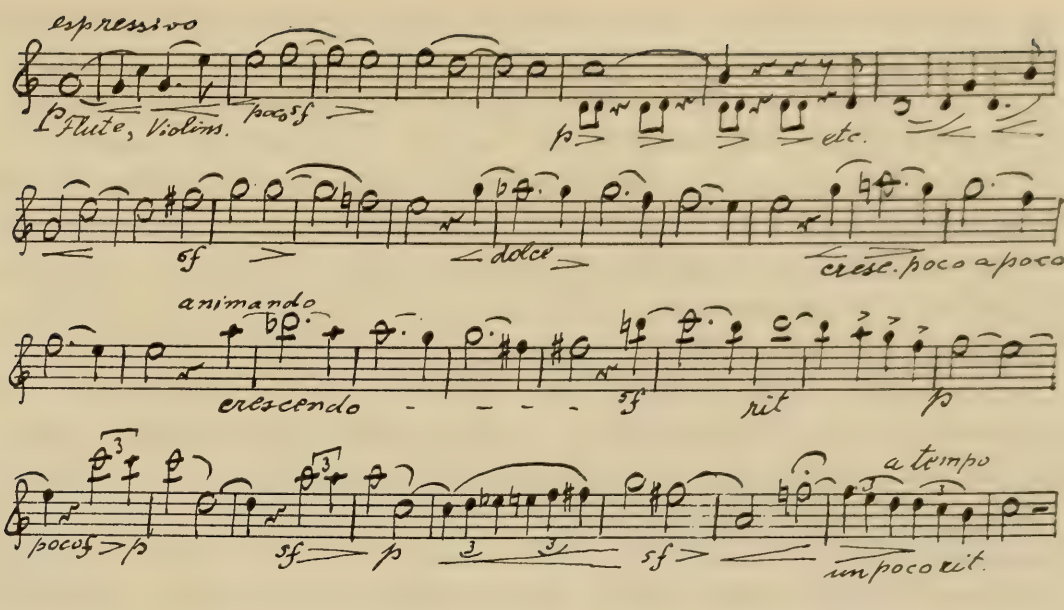
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the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering



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another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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DURING THE SEASON 1950-1951

BEETHOVEN.....Overture to Goethe's "Egmont," *Op.* 84
V April 1
Symphony No. 3, in E-flat major, "Eroica," *Op.* 55
I November 5
Symphony No. 4, in B-flat major, *Op.* 60
III January 28

BERLIOZ.....Fantastic Symphony, *Op.* 14A
VI April 22

BRAHMS.....Concerto for Violin and Orchestra, in D major, *Op.* 77
IV February 25
Soloist: PATRICIA TRAVERS
Symphony No. 1 in C minor, *Op.* 68
II December 3
Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)
V April 1

CHOPIN.....Concerto No. 2 in F minor, for Pianoforte and Orchestra, *Op.* 21
V April 1
Soloist: JOSEPH BATTISTA

HANDEL.....Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by Sir Hamilton Harty)
I November 5

HONEGGER.....Prelude, Fugue, and Postlude
I November 5

PROKOFIEFF.....Symphony No. 6, in E-flat minor, *Op.* 111
IV February 25

ROUSSEL.....“Bacchus et Ariane,” Ballet, Second Suite, *Op.* 43
I November 5

SAINT-SAËNS.....Overture to “La Princesse Jaune”
IV February 25

SCHUMANN.....Overture to “Genoveva”
VI April 22
Symphony No. 1, in B-flat major, *Op.* 38
VI April 22

SIBELIUS.....“Pohjola's Daughter,” Symphonic Fantasia, *Op.* 49
II December 3
Symphony No. 5, in E-flat, *Op.* 82
II December 3

STRAVINSKY.....“Le Sacre du Printemps” (“The Rite of Spring”)
III January 28

WAGNER.....Overture to “The Flying Dutchman”
III January 28

SERGE KOUSSEVITZKY conducted the concert on December 3; PIERRE MONTEUX on January 28; RICHARD BURGIN on April 1.

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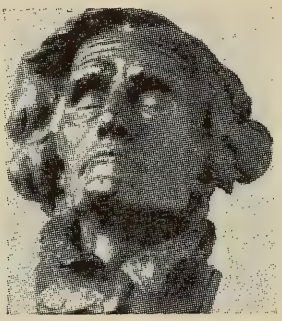
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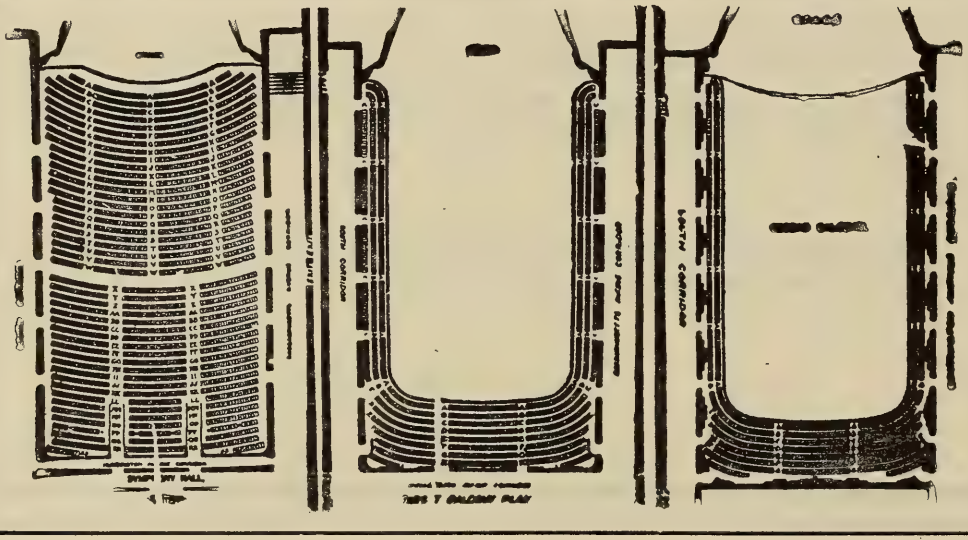
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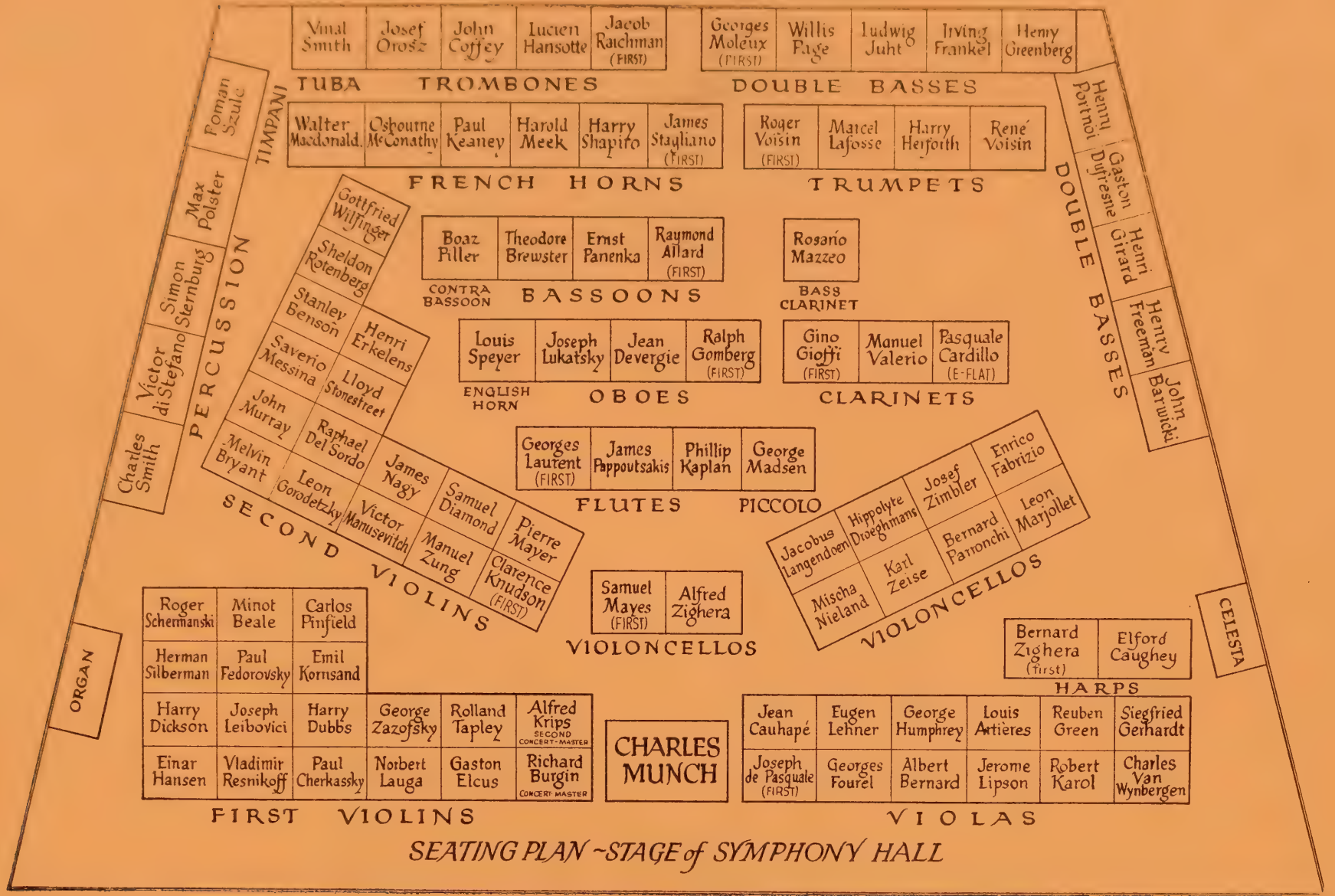
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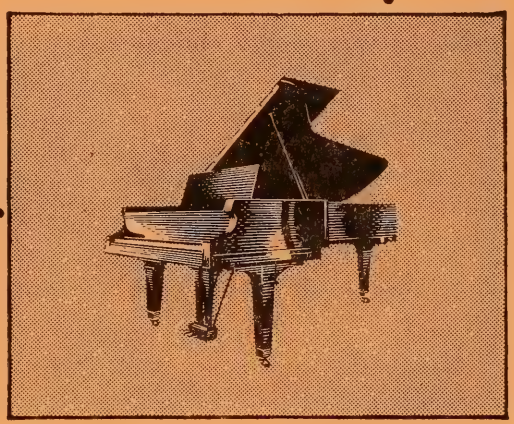
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